



BALFE'S  
DIEGE OF ROCHELLE



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THE  
SIEGE OF ROCHELLE:

Opera

IN TWO ACTS.

THE MUSIC COMPOSED BY

BALFE,

THE WORDS BY E. FITZBALL.

---

EDITED BY J. PITTMAN.

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# THE SIEGE OF ROCHELLE.

## DRAMATIS PERSONÆ.

CLARA.  
MARCELLA.  
VALMOUR.  
SCHWARTZ.

*Soprano.*  
*Mezzo Soprano.*  
*Tenore.*  
*Tenore.*

MICHEL.  
ROSENBERG.  
MONTALBAN.  
AZINO.

*Tenore or Baritone.*  
*Basso.*  
*Basso.*  
*Basso.*

CHORUS—RETAINERS—SOLDIERS—PEASANTS, *etc.*

*The scene is laid near Rochelle.*

COUNT ROSENBERG, a young and gallant officer in the service and confidence of the Prince Elector, has fallen in love with the Princess Euphemia, the Elector's daughter, and betrayed the Prince's confidence by secretly marrying her. A child, Clara, being born, the Count to screen his own guilt has torn the infant from the bosom of Euphemia and secretly given it into the charge of an adventurer named Montalban, who was then one of his followers. It was supposed the child in charge of Montalban was his own daughter, while those who knew of the Count's secret marriage with Euphemia believed their child to be dead. Clara Montalban, as she was called, when fully grown, was placed by her reputed father in the service of the Marquis de Valmour, a general officer in the French army, to watch over his only son. Clara, however, being possessed of rare beauty, and accomplished manners, so enchanted the Marquis de Valmour, who had now become a widower, that he proposed to marry her, when Montalban, seeing in the child of the first marriage of Valmour an obstacle to the inheritance of the immense fortune of the Marquis, which fortune he hoped would devolve upon Clara and himself were the child removed, determined to murder him. Accordingly, one day Montalban found his way to the garden where Valmour's child was playing, and there slew him. In making his escape however, he was seen and detected by Clara, who was near the spot. When the horrible deed was discovered, Clara was accused of being the perpetrator, she being the only one who had the care of the child, and who could have an interest in committing the crime. She in vain protested her innocence, but her filial feeling would not permit her to accuse her own father. All proofs being against her, she was sentenced to death by the judges, only, through the interference of Count Rosenberg, who knew Clara was his daughter, a commutation of the sentence was obtained from the king, and she was condemned to pass the remainder of her life in a convent on the banks of the Rhine.

Clara, through the connivance of a good monk, Azino, to whom she had confessed her secret, has contrived to escape and take refuge in a farm near Rochelle, where she remained under the name of Olympia, protected by Friar Azino, who was Superior of the Convent of Monks in that vicinity. During this time the fortress of Rochelle was besieged by the Royal French army, and Valmour had been sent by the king to the besieging camp as a general officer. Count Rosenberg also, who had been absent for some time travelling, had returned home, together with his old and faithful servant MICHEL, the owner of the farm wherein Olympia was living, and had resumed his services in the army at the siege of Rochelle. The presence of Valmour having been made known to Clara, she goes to the convent to inform Azino of her perilous situation, and the danger of being discovered, and to invoke his assistance in finding some safer place of abode, but she is there met and recognized, in the presence of Michel and his wife, by Valmour himself who has happened to pass that way. Valmour who has always believed Clara innocent, entreats Marcella and Michel to keep the secret, and begs Clara to fly for safety. As Clara and Azino are on the point of leaving the convent, Rosenberg and Montalban arrive, bringing in wounded soldiers and monks after the attack on the fortress; on recognizing Clara, they proclaim her an object of horror to all near. Under their taunts Clara is almost driven to reveal her secret, and accuse her father, but Montalban threatening her with his malediction, contrives to make her silent, and she flies in despair. Meanwhile, Rosenberg, who believes her guilty, has repudiated her as his daughter, and Montalban, terrified at the idea of Clara accusing him of the murder, is scheming her destruction.

In the Chateau of Euphemia guests and vassals are celebrating the birthday of Euphemia, Count Rosenberg's wife, the Count and Valmour being expected. In the midst of the festivities a cry of help is heard outside, and Clara is discovered in distress with her garments torn. By order of Euphemia she is brought into the hall where she sinks down exhausted. Questioned by Euphemia Clara tells how she has escaped from Rochelle. Michel and Marcella now arrive to announce the approach of Count Rosenberg and Valmour, and are greatly astonished to find Clara there. During the ceremonies Clara is seen crossing the back of the hall attempting to escape, but is recognized by the Count and Marquis and denounced to the Princess as a person unworthy of her compassion. Montalban who has come with Rosenberg is now aware of the presence of Clara, and, in secret, proposes to remove her to the Indies. For this purpose Michel is requested to attend with a boat at night. Montalban watches his opportunity and orders Clara to follow him, but she refuses, saying: "I will not go with the assassin of Valmour's son!" Michel has overheard this and swears to protect the girl. She is seized by Montalban and dragged senseless to the boat, but when nearing the opposite bank Michel purposely capsize it, and saves Clara by swimming with her to land. She is now placed in a hermitage, and disguised as a Sister of Mercy is conducted to Rochelle. Montalban having escaped drowning now becomes traitor, and being bribed by the Duke of Rohan, he betrays Rosenberg into the hands of the besieged. While Montalban is leading Rosenberg through the fortress, Clara, hidden from sight, overhears their conversation. Rosenberg accuses Montalban of treason and stigmatizes him as a man without honour or conscience. Montalban in his turn asks Rosenberg where his honour and conscience were when he betrayed the Elector's confidence and repudiated his daughter Clara, giving her to him, Montalban. Unable to restrain herself Clara rushes forward and asks Rosenberg if he and not Montalban is her father. On Rosenberg answering, yes! Clara points out Montalban as the assassin of Valmour's child, which revelation she could not make while supposing he was her father. Montalban endeavours to stab Rosenberg but Michel who has been made prisoner interposes in defence of his master. Montalban orders the guard to fire on all the rebels, but at this moment a shell striking the rampart near to Montalban, buries him under the ruins. A rumour of battle is heard, the fortress has been attacked by the besiegers, and Valmour at the head of the victorious army, enters through the breach. He comes to behold Clara justified and declared innocent of the horrible crime of which she had so long been accused.

# OVERTURE.

*Adagio.*

PIANO-  
FORTE.

The first system of musical notation features a treble and bass staff. The treble staff contains a melodic line with various ornaments and slurs, marked with a *dolce.* (dolce) instruction. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece. The treble staff has a more active melodic line with many slurs. The bass staff features a series of chords, with a *pp* (pianissimo) dynamic marking.

The third system shows further development of the musical themes. The treble staff has a melodic line with some rests. The bass staff continues with a rhythmic accompaniment of chords, marked with a *pp* (pianissimo) dynamic.

The fourth system is marked *Allegro.* (Allegro). The treble staff has a melodic line starting with a rest. The bass staff features a dense, rhythmic accompaniment of chords, marked with a *p* (piano) dynamic. The tempo and dynamic changes are indicated by the *Allegro.* and *p* markings.

The fifth system continues the *Allegro* section. The treble staff has a melodic line with some rests. The bass staff features a dense, rhythmic accompaniment of chords.

The sixth system shows the continuation of the *Allegro* section. The treble staff has a melodic line with some rests. The bass staff features a dense, rhythmic accompaniment of chords, with dynamic markings of *f* (forte) and *p* (piano).

First system of musical notation. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment of chords. A *cresc.* (crescendo) marking is present in the right hand.

Second system of musical notation. The right hand continues the melodic line with slurs and accents. The left hand maintains the harmonic accompaniment.

Third system of musical notation. The right hand features a melodic line with slurs and accents. The left hand provides a harmonic accompaniment. A *p* (piano) marking is present in the right hand.

Fourth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand provides a harmonic accompaniment. A *cresc. sempre* (crescendo sempre) marking is present in the right hand.

Fifth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand provides a harmonic accompaniment.

Sixth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand provides a harmonic accompaniment. A *ff* (fortissimo) marking is present in the right hand.

First system of musical notation. The treble staff features a melody with eighth and sixteenth notes, including accents. The bass staff provides a harmonic accompaniment with chords and single notes. Dynamic markings *p* and *f* are present.

Second system of musical notation. The treble staff continues the melody with various note values and rests. The bass staff features dense chordal textures. Dynamic markings *p* and *f* are present.

Third system of musical notation. The treble staff has a melodic line with slurs. The bass staff has a steady eighth-note accompaniment. The marking *p dolce.* is present.

Fourth system of musical notation. The treble staff continues the melodic line. The bass staff has a steady eighth-note accompaniment. The marking *cresc.* is present.

Fifth system of musical notation. The treble staff features a melodic line with slurs. The bass staff has a steady eighth-note accompaniment.

Sixth system of musical notation. The treble staff features a melodic line with slurs. The bass staff has a steady eighth-note accompaniment. Dynamic markings *f* and *ff* are present.



[illegible]

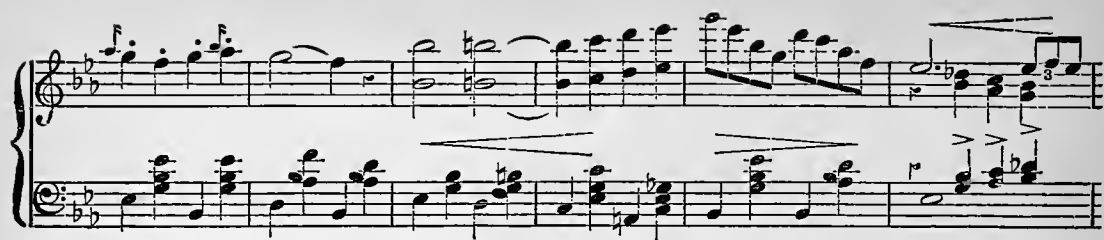
A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piano part features a prominent bass line with a 'basso continuo' line. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano).

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is on a single staff with a treble clef, key signature of one flat (B-flat), and a common time signature. The piano accompaniment is on two staves, with the right hand in treble clef and the left hand in bass clef. The key signature is one flat, and the time signature is common time. The music features a melody with a trill and a triplet. The lyrics are written below the voice staff.

The Rose Tree  
The Rose Tree  
The Rose Tree  
The Rose Tree

Musical score for "The Swan" (Le Cygne) by Camille Saint-Saëns. The score is in 3/4 time, key of B-flat major, and features a piano (p) dynamic. The melody is in the right hand, and the accompaniment is in the left hand. The score includes a crescendo marking and a fermata over the final measure.

[illegible]



First system of musical notation, measures 1-4. Treble and bass staves in B-flat major. Treble staff has triplet chords in measures 1 and 3. Bass staff has eighth-note patterns with accents in measures 2 and 4.

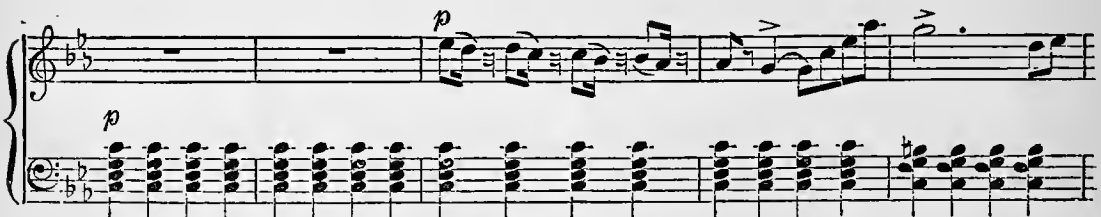
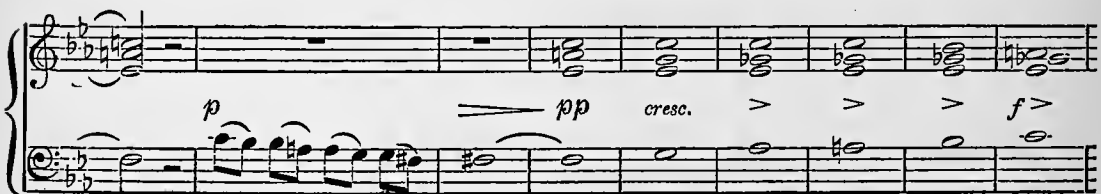
Second system of musical notation, measures 5-8. Treble and bass staves in B-flat major. Treble staff has triplet chords in measures 5 and 7. Bass staff has eighth-note patterns with accents in measures 6 and 8.

Third system of musical notation, measures 9-12. Treble staff marked "8va..." and "pp". Bass staff marked "cresc.". Treble staff has sixteenth-note chords. Bass staff has eighth-note chords.

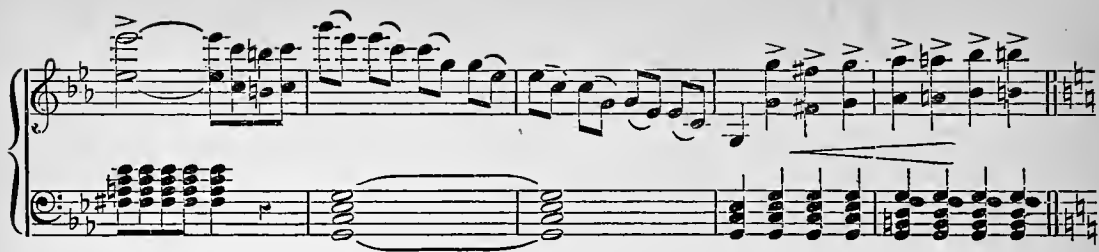
Fourth system of musical notation, measures 13-16. Treble staff marked "8va...". Bass staff marked "ff". Treble staff has sixteenth-note chords. Bass staff has eighth-note chords.

Fifth system of musical notation, measures 17-20. Treble and bass staves in B-flat major. Treble staff has sixteenth-note chords. Bass staff has eighth-note chords with accents in measures 18, 19, and 20.

Sixth system of musical notation, measures 21-24. Treble and bass staves in B-flat major. Treble staff has sixteenth-note chords. Bass staff has eighth-note chords with accents in measures 21, 22, 23, and 24. Treble staff marked "ff".







First system of musical notation. The upper staff features a melodic line with a crescendo marking (*cresc.*). The lower staff provides a harmonic accompaniment.

Second system of musical notation, marked *8va*. The upper staff continues the melodic line. The lower staff features a series of chords with accents (>) and a forte marking (*f*).

Third system of musical notation, marked *8va*. The upper staff continues the melodic line. The lower staff features a series of chords with a fortissimo marking (*ff*) and a piano marking (*p*).

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff features a series of chords with a piano marking (*p*) and a scherzando marking.

Fifth system of musical notation. The upper staff continues the melodic line. The lower staff features a series of chords with a piano marking (*p*).

Sixth system of musical notation. The upper staff continues the melodic line. The lower staff features a series of chords with a forte marking (*f*) and a piano marking (*p*).

Seventh system of musical notation. The upper staff continues the melodic line. The lower staff features a series of chords with a piano marking (*p*).

First system of musical notation. The right hand (treble clef) features a melodic line with eighth and sixteenth notes. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. The tempo/mood marking *brillante.* is placed above the right hand.

Second system of musical notation. The right hand continues the melodic line, featuring a triplet of eighth notes. The left hand accompaniment includes chords and moving lines. The marking *Sua.....* is written above the right hand.

Third system of musical notation. The right hand features a triplet of eighth notes. The left hand accompaniment includes chords and moving lines. The marking *p* (piano) is written above the right hand.

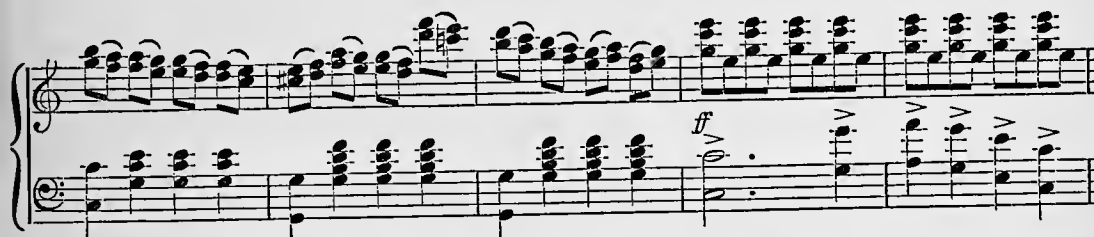
Fourth system of musical notation. The right hand features a melodic line with eighth notes. The left hand accompaniment includes chords and moving lines. The marking *p* (piano) is written above the right hand, and *cresc.* (crescendo) is written above the left hand.

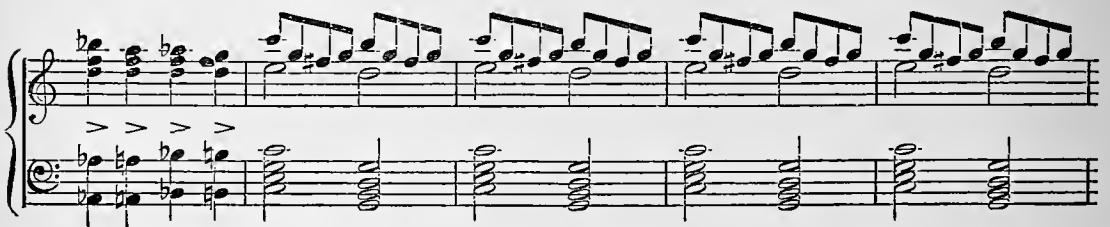
Fifth system of musical notation. The right hand features a melodic line with eighth notes. The left hand accompaniment includes chords and moving lines. The marking *tr* (trill) is written above the right hand, and *f* (forte) is written above the left hand.

Sixth system of musical notation. The right hand features a melodic line with eighth notes. The left hand accompaniment includes chords and moving lines. The marking *tr* (trill) is written above the right hand, and *p* (piano) is written above the left hand.

Seventh system of musical notation. The right hand features a melodic line with eighth notes. The left hand accompaniment includes chords and moving lines. The marking *tr* (trill) is written above the right hand, and *p* (piano) is written above the left hand.







# ACT I.

## No. 1. INTRODUCTION AND CHORUS.

*Allegro con brio.*

PIANO-FORTE.

The musical score is written for piano-forte and consists of five systems of two staves each. The key signature is D major (two sharps) and the time signature is 2/4. The tempo is marked 'Allegro con brio.' The first system begins with a forte (f) dynamic in the bass staff and a piano (p) dynamic in the treble staff. The second system continues with a piano (p) dynamic. The third system features a forte (ff) dynamic. The fourth and fifth systems return to a piano (p) dynamic. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, dynamics, and articulation marks like accents and slurs.

*p*

*p*

SOLDIERS.  
*Soli Alti.*

*f*

Drink, drink to vic - to - ry, re - nown in mar - tial sto - ry;

*f*

*Soli Tenori.*

Drink, drink to vic - to - ry, re - nown in mar - tial sto - ry. Drink, drink to

*p*

vic - to - ry, re - nown in mar - tial sto - ry, Drink! drink to vic - to - ry, re -

*Alti e Tenori.*  
 - nown in mar-tial sto - ry. To fight, to con-quer, or to sleep, our bed the  
*Bassi.*  
 To fight, to con-quer, or to sleep, our bed the

field of glo-ry; drink! drink! vic - to-ry! or ours the bed of glo-ry;  
 field of glo-ry; drink! drink! vic - to-ry! or ours the bed of glo-ry;

drink! drink! vic - to-ry! vic - to - ry! drink! drink!  
 drink! drink! vic - to-ry! vic - to - ry! drink! drink!

vic - to-ry! vic - to-ry! vic - to - ry!  
 vic - to-ry! vic - to-ry! vic - to - ry!

*p*

PEASANTS.  
*Soprani.*

*Alti e Tenori.*

Hark, hark, what bra - ve - ry, all lis - ten to their sto - ry, they

*Bassi.*

Hark, hark, what bra - ve - ry, all lis - ten to their sto - ry, they

Hark, hark, what bra - ve - ry, all lis - ten to their sto - ry, they

*pp*

speak of death as 'twere of sleep, and on - ly dream of glo - ry;

speak of death as 'twere of sleep, and on - ly dream of glo - ry;

speak of death as 'twere of sleep, and on - ly dream of glo - ry;

hark! hark! what bra - ve - ry, all lis - ten to their sto - ry; they

hark! hark! what bra - ve - ry, all lis - ten to their sto - ry; they

hark! hark! what bra - ve - ry, all lis - ten to their sto - ry; they

speak of death as 'twere of sleep, and on - ly dream of glo - ry;

speak of death as 'twere of sleep, and on - ly dream of glo - ry;

speak of death as 'twere of sleep, and on - ly dream of glo - ry;

**SOLDIERS.**

Drink, drink to vic - to - ry, re - nown in mar - tial sto - ry; to fight, to con - quer,

Drink, drink to vic - to - ry, re - nown in mar - tial sto - ry; to fight, to con - quer,

**PEASANTS.**

Hark, hark, what bra - ve - ry, all lis - ten to their sto - ry; they speak of death as

Hark, hark, what bra - ve - ry, all lis - ten to their sto - ry; they speak of death as

Hark, hark, what bra - ve - ry, all lis - ten to their sto - ry; they speak of death as

*ff*

or to sleep, our bed the field of glo - ry; drink, drink to  
 or to sleep, our bed the field of glo - ry; drink, drink to  
 'twere of sleep, and on - ly dream of glo - ry; hark! hark what  
 'twere of sleep, and on - ly dream of glo - ry; hark! hark what  
 'twere of sleep, and on - ly dream of glo - ry; hark! hark what

This system contains five staves of music. The first four staves are vocal parts with lyrics. The fifth staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

vic - to - ry, re - nown in mar - tial sto - ry; to fight, to con - quer,  
 vic - to - ry, re - nown in mar - tial sto - ry; to fight, to con - quer,  
 bra - ve - ry, all lis - ten to their sto - ry; they speak of death as  
 bra - ve - ry, all lis - ten to their sto - ry; they speak of death as  
 bra - ve - ry, all lis - ten to their sto - ry: they speak of death as

This system contains five staves of music. The first four staves are vocal parts with lyrics. The fifth staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.



or we sleep, our bed the field of glo - ry; drink! drink! vic - to - ry! vic - to -

or we sleep, our bed the field of glo - ry; drink! drink! vic - to - ry! vic - to -

'twere of sleep, and on - ly dream of glo - ry; drink! drink! vic - to - ry! vic - to -

'twere of sleep, and on - ly dream of glo - ry; drink! drink! vic - to - ry! vic - to -

'twere of sleep, and on - ly dream of glo - ry; drink! drink! vic - to - ry! vic - to -

- ry! drink! drink! vic - to - ry! vic - to - ry!

- ry! drink! drink! vic - to - ry! vic - to - ry!

- ry! drink! drink! vic - to - ry! vic - to - ry! but not the bed of

- ry! drink! drink! vic - to - ry! vic - to - ry! but not the bed of

- ry! drink! drink! vic - to - ry! vic - to - ry! but not the bed of

drink! drink!

drink! drink!

glo - - ry, but not the bed of glo - - ry;

glo - - ry, but not the bed of glo - - ry;

glo - - ry, but not the bed of glo - - ry;

*tr* *tr* *p*

vic - to - ry, or ours the bed of glo - ry!

vic - to - ry, or ours the bed of glo - ry!

drink! drink! vic - to - ry, but

drink! drink! vic - to - ry, but

not the bed of glo-ry!

not the bed of glo-ry!

*ff* Drink! drink to vic - to-ry, re - nown in mar - tial sto - ry;

*ff* Drink! drink to vic - to-ry, re - nown in mar - tial sto - ry;

*ff* Hark! hark! bra - - - ve - - -

*ff* Hark! hark! hark! hark! what bra - - - ve - ry,

*ff* Hark! hark! hark! hark! what bra - - - ve - ry,

drink! drink! vic - to - ry, or ours the bed of glo - - ry,

drink! drink! vic - to - ry, or ours the bed of glo - - ry,

- ry, hark! hark what bra - ve - ry,

hark! hark! hark! hark! hark what bra - ve - ry, what bra - ve -

hark! hark! hark! hark! hark what bra - ve - ry,

The first system of the musical score for 'The Siege of Rochelle'. It consists of two systems of vocal staves and two systems of piano accompaniment. The vocal staves are in treble and bass clefs with a key signature of two sharps (F# and C#). The piano accompaniment is in treble and bass clefs. The lyrics are: 'drink! drink! vic - to - ry, or ours the bed of glo - - ry, drink! drink! vic - to - ry, or ours the bed of glo - - ry, - ry, hark! hark what bra - ve - ry, hark! hark! hark! hark! hark what bra - ve - ry, what bra - ve - hark! hark! hark! hark! hark what bra - ve - ry,'.

drink to vic - to - - ry, or ours the

drink to vic - to - ry, drink to vic - to - ry, or

drink to vic - - - to - - -

- ry, come drink, come drink, but

drink to vic - to - ry, drink to vic - to - ry, but

The second system of the musical score. It continues the vocal and piano parts. The lyrics are: 'drink to vic - to - - ry, or ours the drink to vic - to - ry, drink to vic - to - ry, or drink to vic - - - to - - - - ry, come drink, come drink, but drink to vic - to - ry, drink to vic - to - ry, but'.

bed, the bed of glo - - ry; ours

ours the bed of glo - - ry; ours

- ry, to vic - to - ry, but not

not the bed of glo - - ry, not

not the bed of glo - - ry, not

*Sva.*

This system contains five staves of music. The first four staves are vocal parts with lyrics. The fifth staff is a piano accompaniment marked 'Sva.' (Soprano Violoncello). The key signature is two sharps (F# and C#), and the time signature is 4/4. The music features a mix of whole, half, and quarter notes, with some rests.

the bed of glo - - ry, come drink to

the bed of glo - - ry, drink to

the bed of glo - - ry, drink

the bed of glo - - ry; what bra - ve - ry,

the bed of glo - - ry; drink to

*Sva.*

This system contains five staves of music. The first four staves are vocal parts with lyrics. The fifth staff is a piano accompaniment marked 'Sva.' (Soprano Violoncello). The key signature is two sharps (F# and C#), and the time signature is 4/4. The music continues with similar notation to the first system, including vocal lines and piano accompaniment.

vic - to - ry, or ours the bed, the bed of  
 vic - to - ry, drink to vic - to - ry, or ours the bed of  
 to vic - - to - - ry, not bed of  
 come drink, come drink, bu not the bed of  
 vic - to - ry, drink to vic - to - ry, but not the bed of

*Sva.....*

glo - - ry, ours the bed of  
 glo - - ry, ours the bed of  
 glo - - ry, not the bed of  
 glo - - ry, not the bed of  
 glo - - ry, not the bed of

*Sva.....*

glo - - ry, drink, drink to vic - to - ry, vic - to - ry, vic - to -

glo - - ry, drink, drink to vic - to - ry, vic - to - ry, vic - to -

glo - - ry, drink, drink to vic - to - ry, vic - to - ry, vic - to -

glo - - ry, drink, drink to vic - to - ry, vic - to - ry, vic - to -

glo - - ry, drink, drink to vic - to - ry, vic - to - ry, vic - to -

*Sua*.....

- ry, drink to vic - -

- ry, drink to vic - -

- ry, drink to vic - -

- ry, drink to vic - -

- ry, drink to vic - -

- to - - ry!  
 - to - - ry!  
 - to - - ry!  
 - to - - ry!  
 - to - - ry!

*ff*

*dim.*

8  
 4

2  
 4



*Larghetto.*

MARCELLA.

When, when will he re - turn?

The first system of musical notation for the vocal part (soprano) and piano accompaniment. The vocal line begins with a whole note rest, followed by the lyrics 'When, when will he re - turn?'. The piano accompaniment features a series of chords in the right hand and a more active line in the left hand, marked with a forte 'f' dynamic.

love still pro - longs hope's sto - - ry; too long de - lay'd, our

The second system of musical notation. The vocal line continues with the lyrics 'love still pro - longs hope's sto - - ry; too long de - lay'd, our'. The piano accompaniment continues with a similar texture, marked with a piano 'p' dynamic.

home he'll find a field of death or glo - - ry.

The third system of musical notation. The vocal line continues with the lyrics 'home he'll find a field of death or glo - - ry.'. The piano accompaniment continues with a similar texture, marked with a piano 'p' dynamic.

Love, love haste to me, my

The fourth system of musical notation. The vocal line continues with the lyrics 'Love, love haste to me, my'. The piano accompaniment features a series of triplets in both hands, marked with a piano 'pp' dynamic.

on - ly pride, my glo - ry,

haste, haste, haste my dear Mi - chel,..... my on - ly

love, my on - ly love, my glo - ry,

my on - ly pride, my glo - - - ry.

No. 1B.

*Allegro vivace.*

tromba.  
*ff* *p*

CORPORAL SCHWARTZ.

Quick march! re -

- lieve the guard, let ev' - ry man at his sta - tion be, and ere an -

- o - ther, an - o - ther watch we see, be death or glo - ry our re -

- ward; and ere an - o - ther, an - o - ther watch we see, be death or

glo - ry our re - ward. Quick march!

**SOLDIERS.**  
*Alti, Tenori, Bassi.*

Quick, quick march! re - lieve the

*p*

quick march! let ev' - ry man at his sta - tion be, and

guard, let ev' - ry man at his sta - tion be, and

ere an - o - ther watch, an - o - ther watch we see, be death or

**SOLDIERS.**

ere an - o - ther watch, an - o - ther watch we see, be death or

**PEASANTS, Soprani e Contralti.**

*Tenori.* What bra - ve - ry! what bra - ve - ry!

*Bassi.* What bra - ve - ry! what bra - ve - ry!

What bra - ve - ry! what bra - ve - ry!

glo - ry our re - ward!

glo - ry our re - ward! Quick, quick march! quick march!

what bra - ve - ry!

what bra - ve - ry!

what bra - ve - ry!

*ff*

This system contains six staves. The first three staves are vocal parts with lyrics. The fourth staff is a piano accompaniment. The fifth and sixth staves continue the piano accompaniment with a forte (*ff*) dynamic marking.

re - lieve the guard, re - lieve the guard, re -

Re - lieve the guard, re -

Re - lieve the guard, re -

Re - lieve the guard, re -

This system contains six staves. The first three staves are vocal parts with lyrics. The fourth staff is a piano accompaniment. The fifth and sixth staves continue the piano accompaniment.

- lieve the guard!

- lieve the guard!

- lieve the guard!

- lieve the guard!

*ff*

MARCELLA.

Heav'n shield the sol-dier's breast, his fate renown'd in

PEASANTS.

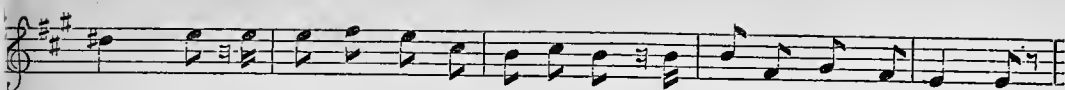
*pp staccato sempre.*

Hea - ven shield the sol - dier's breast, his fate re -

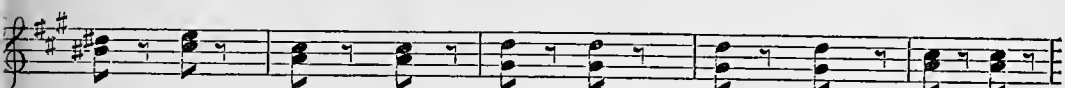
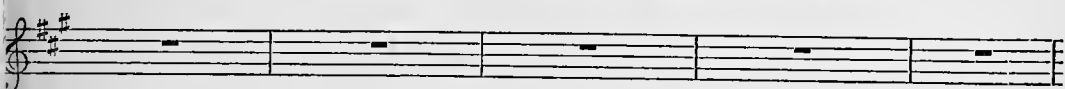
*pp*

Hea - ven shield the sol - dier's breast, his fate re -

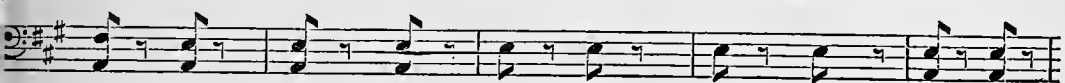
*p*



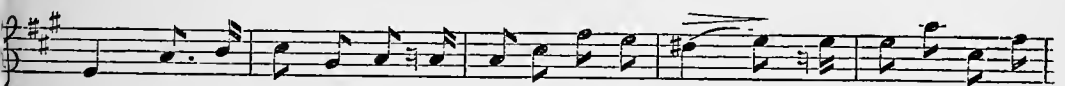
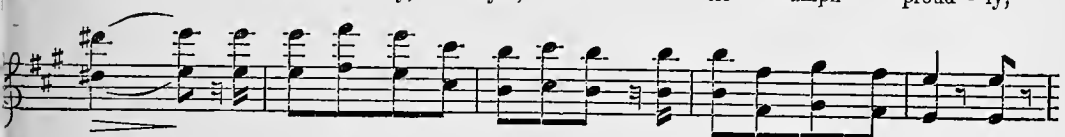
sto - ry to tri-umph proud-ly, or to rest where o'er him beams with glo - ry;



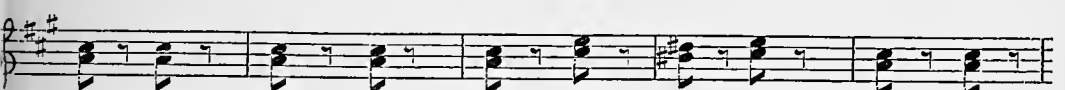
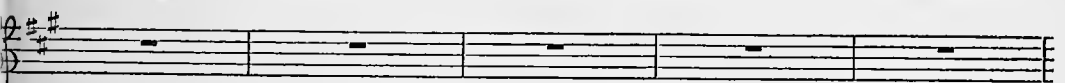
- nown'd in sto - ry, yes, to tri - umph proud - ly,



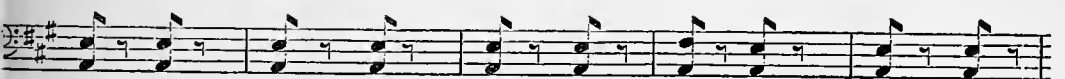
- nown'd in sto - ry, yes, to tri - umph proud - ly,



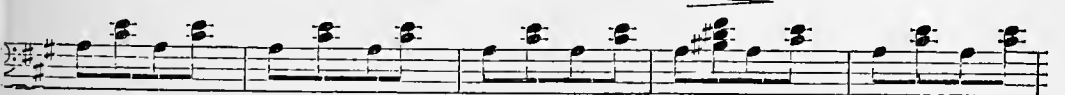
Heav'n shield the sol-dier's breast, his fate renown'd in sto - ry to tri-umph proudly,



or to rest where o'er him beams with glo - ry,



or to rest where o'er him beams with glo - ry,



*ff*

or to rest where o'er him beams with glo - ry! Heav'n shield the sol-dier's breast, his

Hark, hark what bra - ve - ry! oh,

o'er him beams with glo - ry! Hark, hark what bra - ve - ry! oh,

o'er him beams with glo - ry! Hark, hark what bra - ve - ry! oh,

*ff*

fate renown'd in sto - ry to triumph proud-ly, or to rest where o'er him beams with

lis - ten to their sto - ry, they fight, they con - quer or they sleep, dead in the lap of

lis - ten to their sto - ry, they fight, they con - quer, or they sleep, dead in the lap of

lis - ten to their sto - ry, they fight, they con - quer, or they sleep, dead in the lap of



glo - ry; Heav'n shield the sol-dier's breast, his fate renown'd in sto - ry to  
 glo - ry; hark, hark, what bra - ve - ry, oh, lis-ten to their sto - ry; they  
 glo - ry; hark, hark, what bra - ve - ry, oh, lis-ten to their sto - ry; they  
 glo - ry; hark, hark, what bra - ve - ry, oh, lis-ten to their sto - ry; they

tri-umph proud-ly, or to rest, where o'er him beams with glo-ry; Hea-ven shield.....  
 SOLDIERS. Come, drink to

fight, they con-quer, or they sleep, dead in the lap of glo-ry; drink  
 Come, drink to

fight, they con-quer, or they sleep, dead in the lap of glo-ry; come and drink,  
 fight, they con-quer, or they sleep, dead in the lap of glo-ry; drink to  
 f

vic - to - ry, or ours the bed, the bed of  
 vic - to - ry, drink to vic - to - ry, or ours the bed of  
 to vic - - to - - ry, to vic - to -  
 come drink, come drink, but not the bed of  
 vic - to - ry, drink to vic - to - ry, but not the bed of  
 8va.....

..... the sol - - dier's, sol - dier's  
 glo - - ry, ours the bed of  
 - ry, but not the bed of  
 glo - - ry, not the bed of  
 glo - - ry, not the bed of  
 8va.....

breast, Hea-ven, Hea-ven shield.....  
 glo - - ry, come drink to vic - to - ry, or

glo - - ry, drink to vic - to - ry, drink to

glo - - ry, drink to vic - -

glo - - ry, what bra - ve - ry! come, drink, drink, drink,

glo - - ry, drink to vic - to - ry, drink to

*Sua*.....

ours the bed, the bed of glo - - ry, the

vic - to - ry, or ours the bed of glo - - ry,

- to - - ry, to vic - to - ry, but

but not the bed of glo - - ry,

vic - to - ry, but not the bed of glo - - ry,

*Sua*.....

sol - - dier's breast, the sol - dier's breast, Heav'n shield the  
 ours the bed of glo - - ry, drink, drink to  
 not the bed of glo - - ry, drink, drink to  
 not the bed of glo - - ry, drink, drink to  
 not the bed of glo - - ry, drink, drink to  
 Sva.....

sol - dier's breast, Heav'n shield the sol - dier's breast,  
 vic - to - ry, drink, drink to vic - to - ry,  
 vic - to - ry, drink, drink to vic - to - ry,  
 vic - to - ry, drink, drink to vic - to - ry,  
 vic - to - ry, drink, drink to vic - to - ry,  
 vic - to - ry, drink, drink to vic - to - ry,  
 Sva.....

shield the sol - - dier's breast.

drink to vic - - to - - ry.

drink to vic - - to - - - ry.

drink to vic - - to - - - ry.

drink to vic - - to - - - ry.

drink to vic - - to - - - ry.

drink to vic - - to - - - ry.

drink to vic - - to - - - ry.

8va.....

8va.....

7va.....

7va.....

7va.....

7va.....

## No. 2.

## SONG AND CHORUS.

*Allegro moderato.* MICHEL.

Trav'lers all of ev-'ry

PIANO-FORTE.

*f* *>* *>* *ff* *p*

sta - tion, trav'l-ers all of ev-'ry sta-tion draw long bows, they draw long bows of ev-'ry

na - tion; no - thing but ex - ag - ge - ra - tion, no - thing

*p*

but ex - ag - ge - ra - tion of the climes where they have been, where they have

been. Neigh-bours, since you thus be - seech me, I'll my lit - tle sto - ry

teach ye, may such dan - gers nev - er reach ye as have caus'd me fear - ful

strife; neigh-bours, since you thus be - seech me, I'll my lit - tle sto - ry

teach ye, may such dan - gers nev - er reach ye as have caus'd me fear - ful

strife, may such dan - gers nev - er reach ye as have caus'd me fear - ful

strife, may such dan - gers nev - er reach ye as have caus'd me fear - ful

strife, as have caus'd me fear-ful strife, may such dan-gers ne-ver reach ye as have caus'd me fear-ful

strife, may such dau - gers nev - er reach ye as have caus'd me fear - ful

strife, may such dan - gers nev - er reach ye as have caus'd me fear - ful

strife, as have caus'd me fear-ful strife; fif - ty storms I have en-dur'd, yes, to



dread - ful ills in-nur'd, in-nur'd; wounded for - ty times and cur'd; three times

drown'd and brought to life, three times drown'd and brought to

*Soprani e Contralti.*

N—o!

*Tenore.*

N—o!

*Bassi.*

N—o!

life, three times drown'd and brought to life, three times drown'd and brought to

o—h! three times

o—h! three times

o—h! three times drown'd and brought to

life, three times drown'd and brought to life;      monsters hor-rid, past all  
 drown'd and brought to life!  
 drown'd and brought to life!  
 life, three times drown'd and brought to life!

*pp*

dream-ing,      eyes like burn-ing com-ets beam-ing

full up-on me have been gleam-ing,      e-ven now my cou-ra-ge

fails,      ser-pents I have seen in floods, too,      o-thers

*p*

met in drea - ry woods, too, some in scales, and some in hoods,

too, some with bells up - on their tails,

Some with bells up - on their

Some with bells up - on their

Some with bells up - on their

yes, ser - pents I have seen in floods, too, o - thers met in drea - ry

tails!

tails!

tails!

woods, too, some in scales, and some in hoods, too, some with bells up - on their

tails; in-to Et-na's cra-ter jum-bled, in-to Et-na's cra-ter

Some with bells up-on their tails!

Some with bells up-on their tails!

Some with bells up-on their tails!

jum-bled ere in flames to ash-es crum - bled; to Niag-'ra's source I

O—h!

O—h!

O—h!

tum-bled, to Niag'-ra's source I tum-bled, like a fea-ther float-ed forth, to Niag'-ra's source I

*cresc.* *dim.*

tum-bled, like a fea-ther float-ed forth

He like a fea-ther float-ed

He like a fea-ther float-ed

He like a fea-ther float-ed

*p*

France and Rus-sia next in-vi-ted, France and Rus-sia next in-

forth!

forth!

forth!

*p*

- vi - ted, there the la - dies I de - light - ed, but their gold and beau-ty

*Sva.....*

slight - ed, but their gold and beau - ty slight - ed, con - scious of Mar - cel - la's

*Sva.....*

worth, but their gold and beau - ty slight - ed, con - scious of Mar - cel - la's

worth ; ta - ken by a cru - el cor-sair, ta-ken by a cru-el

Bra-vo, bra-vo, good Mi - chel !

Bra-vo, bra-vo, good Mi - chel

Bra-vo, bra-vo, good Mi - chel !

cor-sair, horrid whiskers coarse as horse - hair, he'd have made of me a

course there, he'd have made of me a course there, but I plung'd in - to the

deep, great es - cape it was, be - lieve me,  
O-h!.....  
O-h!.....  
O-h!.....

*f*

fish did on its back re - lieve me, a fly - ing fish which soon did

leave me on an is-land fast a - sleep, a fly - ing fish which soon did

*p*

leave me on an is-land fast a - sleep, on an is - land fast a -

*Soprani e Contralti.*

Fast a - -

*f*

*tr*

- sleep, a fly - ing fish which soon did leave me on an is - land fast a -

- sleep!

*p*

- sleep, on an is - land fast a - sleep; there this

fast a - - sleep!

*tr*



hour I had been stay-ing, but a mer-maid near me stray-ing, thus the

hur - dy - gur - dy play-ing, chang'd it, chang'd it in - to a boat, a boat for

me; ma - gic then en - chant - ing bound me, scarce I saw the waves a -

- round me ere in Lon - don Docks I found me, then St. Paul's just strik - ing

*Allegro vivace.*  
three. Well then, my

friends, if you wish to tra - vel, England's the ve - ry best place to see, bet - ter than

*pp*

Spain, its Dons and Du - en - nas, or France, where folks cry oui, oui, oui; Eng - land's the

*p*

gar - den of love - ly wo - men, faith - ful as doves too, the men are all bold, stran - gers grow

*Sva.....*

rich there, pray where is the won - der? parks, squares, and streets all gra - vel'd with

gold; stran - gers grow rich there, pray where's the won - der? parks, squares, and

streets all gra-vel'd with gold; stran-gers grow rich there, pray where's the

won-der? parks, squares, and streets all gra-vel'd with gold; stran-gers grow

rich there, pray where is the won-der? parks, squares, and streets all gra-vel'd with

gold, parks, squares, and streets all gra-vel'd with gold:

All

All

All

Sva...

in Ger - ma - ny all's ja, ja, in  
 gra - vel'd with gold! ja, ja, ja,  
 gra - vel'd with gold! ja, ja, ja,  
 gra - vel'd with gold! ja, ja, ja,  
*Sva.*

France 'tis on - ly oui, oui, oui, a fig, too, for  
 ja, oui, oui, oui, oui,  
 ja, oui, oui, oui, oui,  
 ja, *Sva.* oui, oui, oui, oui,

Spain and all its dons, Eng - land's the land to  
 don, don, don, don,  
 don, don, don, don,  
 don, don, don, don,

see, in Ger-ma-ny all's ja, ja, in France 'tis on - ly oui, for  
 Eng - land's the land to see, Eng -  
 Eng - land's the land to see, Eng -  
 Eng - land's the land to see, Eng -

lib - er - ty, beau-ty, and truth Eng-land, England's the land for me, England's the  
 - land's the land to see,  
 - land's the land to see,  
 - land's the land to see,

land, the land to see, Eng-land's the land, the land for me, Eng-land's the  
 Eng-land's the  
 Eng-land's the  
 Eng-land's the

land, the land for me, the land for me! well then, my

land, the land for me, the land for me!

land, the land for me, the land for me!

land, the land for me, the land for me!

friends, if you wish to tra - vel, England's the ve - ry best place to see, bet - ter than

*pp*

Spain, its Dons and Du - en - nas, or France, where folks cry oui, oui, oui; Eng-land's the

*p*

gar - den of love-ly wo - men, faith-ful as doves too, the men are all bold, stran-gers grow

*Sva*

rich there, pray where is the won - der? parks, squares, and streets all gra - vel'd with

gold; stran - gers grow rich there, pray where's the won - der? parks, squares, and

streets all gra - vel'd with gold; stran - gers grow rich there, pray where's the

won - der? parks, squares, and streets all gra - vel'd with gold; a fig for

Spain, for Ger - ma - ny, Rus - sia, and France, where the peo - ple cry oui, oui, oui,

oui, a fig for Spain, for Ger-ma-ny, Rus-sia, and France, where the peo-ple cry oui, oui, oui,

*p*

oui, oui, oui, oui, oui, oui, oui, oui, oui, oui, a fig for Spain, a fig for

Oui, oui, oui, oui, ha! ha! ha!

Oui, oui, oui, oui, ha! ha! ha!

Oui, oui, oui, oui, ha! ha! ha!

*ff*

France with their oui, oui, oui, oui, oui, oui, oui, a fig for Spain, a fig for

ha! oui, oui, oui, oui, ha! ha! ha!

ha! oui, oui, oui, oui, ha! ha! ha!

ha! oui, oui, oui, oui, ha! ha! ha!



France, Eng-land's the land, the land for me, England's the land, the land for

ha! Eng-land's the land for

ha! Eng-land's the land for

ha! Eng-land's the land for

This system contains the first four staves of the musical score. The first staff is a vocal line with lyrics. The next three staves are piano accompaniment, with the second and third staves having lyrics 'ha!' and 'Eng-land's the land for' respectively. The system concludes with a double bar line.

me, the land for me, the land for me.....

me, the land for me, the land for me.....

me, the land for me, the land for me.....

me, the land for me, the land for me.....

me, the land for me, the land for me.....

me, the land for me, the land for me.....

*f* *ff*

This system contains the next four staves. The first staff is a vocal line with lyrics. The next three staves are piano accompaniment, each with lyrics 'me, the land for me.....'. The system concludes with a double bar line. The piano part features a forte (*f*) and fortissimo (*ff*) dynamic marking.

This system contains the final four staves of the musical score. The first three staves are piano accompaniment, and the fourth staff is a vocal line. The system concludes with a double bar line.

*Allegro moderato.*

PIANO-  
FORTE.

*Soprani e Contralti.*  
*sotto voce.*

Swear - ing death to trai - tor slave, hand we clench, sword we draw; heav'n de -

*Tenori.*

Swear - ing death to trai - tor slave, hand we clench, sword we draw; heav'n de -

*Bassi e MICHEL.*

Swear - ing death to trai - tor slave, hand we clench, sword we draw; heav'n de -

- fend the true and brave, Vive le Roi! vive le Roi! heav'n de - fend the true and

- fend the true and brave, Vive le Roi! vive le Roi! heav'n de - fend the true and

- fend the true and brave, Vive le Roi! vive le Roi! heav'n de - fend the true and

brave, Vive le Roi! vive le Roi! heav'n de - fend the true and brave, Vive le

brave, Vive le Roi! vive le Roi! heav'n de - fend the true and brave, Vive le

brave, Vive le Roi! vive le Roi! heav'n de - fend the true and brave, Vive le

This system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like *pp* and *f*.

Roi! vive le Roi! Swear-ing death to trai - tor slave, hand we clench, sword we

Roi! vive le Roi! Swear-ing death to trai - tor slave, hand we clench, sword we

Roi! vive le Roi! Swear-ing death to trai - tor slave, hand we clench, sword we

This system continues the musical piece with four staves. It includes vocal parts and piano accompaniment. The lyrics are repeated across the staves. The music maintains the same key signature and time signature, with various musical notations including slurs and dynamic markings.

draw; heav'n de - fend the true and brave, Vive le Roi! vive le Roi!

draw; heav'n de - fend the true and brave, Vive le Roi! vive le Roi!

draw; heav'n de - fend the true and brave, Vive le Roi! vive le Roi!

This system concludes the musical piece with four staves. It features vocal parts and piano accompaniment. The lyrics are repeated. The music includes a final flourish and a strong dynamic marking *ff* at the end. The key signature and time signature remain consistent with the previous systems.



*sotto voce.*

Hearts that pa - triot thoughts in - spire, re - bel threat ne'er shall awe! thus, till

Hearts that pa - triot thoughts in - spire, re - bel threat ne'er shall awe! thus, till

Hearts that pa - triot thoughts in - spire, re - bel threat ne'er shall awe! thus, till

*p*

life's last thro' ex - pire, Vive le Roi! vive le Roi! yes, till life's last thro' ex -

life's last thro' ex - pire, Vive le Roi! vive le Roi! yes, till life's last thro' ex -

life's last thro' ex - pire, Vive le Roi! vive le Roi! yes, till life's last thro' ex -

- pire, Vive le Roi! vive le Roi! yes, till life's last thro' ex - pire, Vive le

- pire, Vive le Roi! vive le Roi! yes, till life's last thro' ex - pire, Vive le

- pire, Vive le Roi! vive le Roi! yes, till life's last thro' ex - pire, Vive le

Roi! vive le Roi! Hearts that pa - triot thoughts in - spire, re - bel threat ne'er shall

Roi! vive le Roi! Hearts that pa - triot thoughts in - spire, re - bel threat ne'er shall

Roi! vive le Roi! Hearts that pa - triot thoughts in - spire, re - bel threat ne'er shall

awe! thus, till life's last throb ex - pire, Vive le Roi! vive le Roi!

awe! thus, till life's last throb ex - pire, Vive le Roi! vive le Roi!

awe! thus, till life's last throb ex - pire, Vive le Roi! vive le Roi!

## No. 4.

## ROMANCE.

*Andante sostenuto.*PIANO-  
FORTE.

CLARA.

*con espressione.*

Mid the scenes of ear-ly

youth, mem-ry still delights to stray; scenes re-plete with love and truth, fa-ded

now a-way! where those bow'rs of myr-tle wreath in that maze, that maze of

stream.... and tree....., beats there still a heart to breathe one sad

sigh for me, one sad sigh, one sad sigh for me?

one sad sigh, one sad sigh..... for me?

*dim.*

*Ped.*

*pp*

Spark-ling do those fountains flow as when there I tun'd my lute?... doth some

o - ther charm him now, is he still as mute? tho' it break be-neath the

wrong, still con - tent, con - tent my heart..... would be.....might a

note of hersweet voice wake one sigh for me, wake one sigh, one sad

sigh for me, one sad sigh, one sad sigh..... for

*ad lib. e lento.*

me.



## No. 5.

## RECITATIVE AND CAVATINA.

*Allegro agitato.*

PIANO-FORTE.

*f* *decres.*

*Sva. ....*

VALMOUR.

Why seeks my soul in ev-'ry face that on-ly look of her's to

trace? sweet poi-son flow'r, thy hon-ied breath but once, but once im-bib'd

*pp*

*ad lib.* *Larghetto cantabile.*

our love is death.

*p*

In vain..... my soul her im-age flies,..... no

*pp*

dream of hope, no dream of hope sub-dues my woes, deep in this heart love's

*tr* *pp*

ma-gic lies, deep as the can-ker in the rose,..... deep as the

can - ker, as the can - ker in the rose; my halls for her, for her are

*pp*

de - so - late, tears..... yield a - lone re -

- lief, they sad - ly soothe my deep de -

*pp*

- spair,... my on - ly joy is grief, my on - ly joy,... my on - ly joy is

*ad lib.*  
grief... In vain.... my soul her im - age flies,..... no

*pp*

*tr*

dream of hope, no dream of hope sub-dues my woes, deep in this heart love's ma-gic

*tr*

lies,..... deep as the can-ker, as the can-ker in the rose,..... deep as the

can - ker, as the can - ker in the rose, as the can - ker in..... the

rose.

*Allegro moderato.*

The first system of musical notation consists of a treble and bass staff. The treble staff begins with a key signature of two sharps (F# and C#) and a common time signature (C). It contains a series of chords and single notes, with a dynamic marking of *p* (piano) at the beginning. The bass staff features a continuous, rhythmic pattern of eighth notes, also marked with *p*.

The second system continues the musical piece. The treble staff has a melodic line with some triplets marked with a '3'. The bass staff continues the eighth-note pattern, with a dynamic marking of *f* (forte) appearing towards the end of the system.

The third system shows further development of the melody in the treble staff, including more triplets. The bass staff maintains its rhythmic foundation, with a dynamic marking of *p* (piano) at the start.

The fourth system introduces the vocal melody in the treble staff. The lyrics "Hope, once more this bo - som fill, mine the" are written below the notes. The bass staff continues with the eighth-note accompaniment, marked with *p*.

The fifth system continues the vocal melody and accompaniment. The lyrics "wreath of mar - tial pride, va - lour ev - 'ry nerve shall" are written below the treble staff. The bass staff continues the eighth-note pattern.

*dolce.*

thrill, hon - our, hon - our be my bride; where some

*p*

mourn - ful cy - press weeps, on the cold earth's tran - quil

*p*

*con spirito.*

breast,..... where the brave heart no - bly

*p*

sleeps, there I'll seek, I'll seek my rest; where the

*p*

brave heart nobly sleeps,..... there I'll seek, I'll seek my

rest; where the brave heart nobly sleeps, there I'll

*cresc.* *f*

seek, there I'll seek my.... rest;

*ff* *f*

where the brave heart nobly sleeps,

*cresc.*

there I'll seek, I'll seek my

*cresc.*

rest; where the brave heart nobly sleeps, there I'll

seek, I'll seek my rest; there I'll seek my

rest.

Hope, once more this bosom fill, mine the

*p*



wreath of mar - tial pride, va - lour ev - 'ry nerve shall

thrill, hon - our, hon - our be my bride; where some

*dolce.*

*p*

mourn - ful cy - press weeps, on the cold earth's tran - quil

breast,..... where the brave heart no - bly

*con spirito.*

*p*

sleeps, there I'll seek, I'll seek my rest; where the

brave heart no - bly sleeps,..... there I'll seek, I'll seek my

rest; where the brave heart no - - bly sleeps, there I'll

*cresc.* *f*

seek, there I'll seek my rest, there I'll seek my

*ff* *fp* *fp* *fp* *fp*

rest, there I'll seek my rest, there.....

*fp fp fp fp ff*

..... I'll seek,..... I'll seek my

rest.

*Allegretto.*

PIANO-FORTE.

*ff* *p*

MICHEL.

Well, if I must speak my mind 'twere strange, I say, with-out dis-guise, did not these fea-tures

*p*

sometimes find fa-vour in sweet la-dies' eyes: I have tra-vell'd, I am fin-ish'd;

if soft looks kind thought pro-claim, beau-ties sigh-ing, for me dy-ing, can I help it,

who's to blame? can I help it, can I help it, who's to blame?

can I help it, can I help it, who's to blame?

MARCELLA.  
Well, sir, ful-ly as sin-cere I have been told, no mat-ter when, these eyes of mine some-

- times ap-pear sunshine to the gen-tle-men; with this face, sir, and this form, sir,

if soft looks fond hopes proclaim, young men sigh-ing, for one dy-ing, hus-band roaming,

who's to blame? hus - band roam - ing, hus - band roam - ing, who's to blame?

hus - band roam - ing, hus - band roam - ing, who's to blame? In my ab-sence

MICHEL.

who has dar'd to breathe to you his wi - ly sighs? Frown not, dar - ling,

MARCELLA.

lest those fea - tures loose their charms in la - dies' eyes. Sometimes

Say, where was it?

walk-ing, sometimes talk-ing,  
say, how came it? where on earth could this have

sometimes danc-ing on the green.  
been? In my ab-sence, me un-do-ing, quick re-veal each

vil-lain's name; oh! tor-ment-ing! bil-ling, coo-ing, I'll soon teach them who's to

blame; nev-er more my home I'll leave if to

## MARCELLA.

me you'll prove but true. Nev - er more will I de -

- ceive if you think those eyes will do. I tor -

MICHEL.

I was jea-lous,

- ment - ing, thus for - give - ness we pro - claim, love con - fi - ding, no more

thus for - give - ness we pro - claim, love con - fi - ding, no more

*colla parte.*

*rall.*

chi - ding, we a - like are both to blame, we a - like are both to blame.

chi - ding, we a - like are both to blame, we a - like are both to blame.



## MARCELLA.

Thus to - ge - ther, side by side, love, like two ring-doves,

*Tempo di Waltz. p*

we will stray, we will stray; yes, u - nit - ed... we through life

*8va*.....

or

## MICHEL.

will sing and dance, and laugh and play. Thus to - ge - ther

*8va*...

side by side,.... love; like two ring-doves we will stray,.....

..... yes, u - nit - ed we thro' life will sing and dance, and

This system contains the first line of the musical score. It features a vocal melody in the upper staff and a piano accompaniment in the lower two staves. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "..... yes, u - nit - ed we thro' life will sing and dance, and".

laugh and play, yes, u - nit - ed we..... thro' life will

This system contains the second line of the musical score. The vocal melody continues with the lyrics: "laugh and play, yes, u - nit - ed we..... thro' life will". The piano accompaniment provides harmonic support.

sing, will sing, and laugh, and play,..... still to - ge - ther;

This system contains the third line of the musical score. The vocal melody continues with the lyrics: "sing, will sing, and laugh, and play,..... still to - ge - ther;". The piano accompaniment continues with a steady rhythm.

some-times walk - ing, laugh - ing, talk - ing,

al - ways mer - ry,

This system contains the fourth line of the musical score. The vocal melody continues with the lyrics: "some-times walk - ing, laugh - ing, talk - ing, al - ways mer - ry,". The piano accompaniment includes a dynamic marking of *p* (piano) at the end of the system.

where our friends are we'll be seen, be seen, some-times danc - ing

where our friends are we'll be seen, be seen, some-times danc - ing

on the green, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

on the green, la, la, la, la, la, la, la, la, la, la,

*Sva*.....

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

*Sva*.....

la, la, la, la, la, la, la, la, thus to - ge - ther.... side by..... side,

la, la, la, la, la, la, la, la, thus to - ge - ther.... side by..... side,

love, like two ring-doves we will stray, we will stray, yes, u - nit - ed....

love, like two ring-doves we will stray, we will stray, yes, u - nit - ed....

or

we through life will sing and dance, and laugh and play,

we through life will sing and dance, and laugh and play,

yes, we'll sing, we'll laugh and play, yes, we'll dance and

yes, we'll sing, we'll laugh and play, yes, we'll dance and

sing and play, we'll laugh and play, we'll laugh and  
 sing and play, we'll laugh and play, we'll laugh and

The first system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a more complex, syncopated pattern in the left hand.

play, we'll laugh and play.  
 play, we'll laugh and play.

The second system continues the musical score with four staves. The vocal parts conclude their lines in this system. The piano accompaniment continues with similar rhythmic patterns, including some triplet figures in the right hand.

The third system consists of two staves of piano accompaniment. The right hand continues with flowing eighth-note passages, while the left hand provides harmonic support with chords and single notes.

The fourth system consists of two staves of piano accompaniment. The musical texture remains consistent with the previous systems, featuring a mix of eighth and sixteenth notes.

The fifth system consists of two staves of piano accompaniment. It concludes the piece with a final chord in the right hand and a sustained bass note in the left hand. A forte (*f*) dynamic marking is present.

VALMOUR.

*Allegro moderato.*

PIANO-FORTE.

*f*

I am a-lone a -

- gain! a - lone! a - lone! my

heart's de - - spair, in - dulse thy

*p*

care a - lone in this wide world of

sor - row, in this wild world of sor - row!

CLARA.  
Oh! Vir - gin, pi - ty me!

oh hear, oh hear, my bo - - som's

fears dis - solve in tears, and

teach me hope from thee to bor - row, and teach me hope to bor -

- row!

*Andante.* VALMOUR.

*rall.* Sweet blos - som of pa - ren - tal

*cresc.* *pp*

joy, fro - zen too soon thy in - fant breath, thy in - fant breath;

these spark - ling eyes, my murder'd boy, . . . . . they bless thy fa - ther e'en in

CLARA.

death! Oh, Vir - gin, his each earth - ly joy, for him I

*pp*



pray with fer - vent breath, with fer - vent breath! these gush ing tears with-out al -

- loy,..... for his re- pose could flow till death! VALMOUR. yes, these  
These speak-ing eyes, my

gush - ing tears, yes,..... for his re - pose, these  
mur - der'd boy, they bless thy fa - ther e'en in death, they

gush - ing tears..... for his re - pose could flow till death, yes, till  
bless thy fa - ther, they bless thy fa - ther e'en in death, e'en in

death, for his re - pose could flow till death, yes, till death, for..... his re -  
 death, they.... bless thy fa - ther e'en in death, e'en in death, they.... bless thy

- pose could flow till death, till death, till..... death!  
 fa - ther, e'en in death, in death, in..... death!

*Allegro.*

*ff*

*Moderato.* VALMOUR.

No eye..... ob-serves my

guil - ty love, for oh, I can-not quell its glow, sweet look thus cloth'd in

in - no-cence, oh, Cla - ra, oh, Cla-ra, is it thou! no eye observes my

guil - ty love, for oh, I can-not quell its glow, no, sweet look thus cloth'd in

in - no-cence, oh, Cla - ra, oh, Cla - ra, is it thou!

CLARA.

*pp*

That plain-tive voice

so soft and

sad,

Heav'n's! methinks

its tone I know,

*cresc.*

Heav'n's! me - thinks..... its tone I

know;.....

*cresc.*

like some..... for-got - ten me - lo - dy which

*p*

sweet - ly thrills, but thrills with woe, like some..... for - got - ten  
VALMOUR.  
Oh, Cla - ra, is it thou!

me - lo - dy, which sweet - ly thrills with woe. Yes, yes, a - gain it  
Cla - ra, is it thou!

speaks of me! Oh, Vir - gin, calm this bo - som's glow, Heav'ns! so near, great pow'r, my

rea - son spare! Val - mour, Val - mour, is it thou! What  
*Allegro agitato.* VALMOUR.  
*f marcato assai.*

pierc - ing cry as - sails mine ear? deep  
 sobs, a sti-fled groan I hear!

that life - less form, what kin - dred

care here al - so wa-kens dark de - spair!

MARCELLA.

O -  
 care here al - so wa-kens dark de - spair!  
 MICHEL.  
 O -

- lym - pia, what sud - den  
 Poor life - less  
 - lym - pia, yes, what sud - den, sud - den care hath

care, what sud - den care  
 form, hear, Heav'n, my pray'r,  
 plung'd her thus in dark de - spair? oh, Heav'n, what sud - den, sud - den

hath plung'd her thus in dark de -  
 and wake her from this dark de -  
 care hath plung'd her thus in dark de - spair, in dark de -

- spair? Cla - ra, that

- spair! Great pow'r! Cla - ra, and a - live!

- spair? Cla - ra, that

*f* *p* *pp*

name!

breathe not the sound, 'tis she! how could she thus sur -

name!

Cla - ra, her name!

- vive? breathe not the sound, a

Cla - ra, her name!

*cresc.*



se - cret 'tis pro - found, let her not

know that I was here, for her re -

We'll prove sin - cere,

we swear! we swear!

- pose to prove sin - cere.

we swear! we swear!

*ff*

*Allegro assai.*

CLARA.

My rea - - son wakes as from a

dream,..... a - gain wild thoughts my fan - cy

warm,..... a trou - bled light steals o'er my

soul,..... like..... sun - shine through the

storm;..... a trou - bled light steals o'er my

soul,..... like sun - shine thro' the

storm, like..... sun - - - shine,..... like

sun - - - shine through..... the

CLARA.  
storm. My rea - son wakes as from a

MARCELLA.  
Her sen - ses wake as from a

VALMOUR.  
Her rea - son wakes, I must be

MICHEL.  
Her sen - ses wake as from a

dream, a - gain wild thoughts my fan - cy  
 dream, life tints once more those fea - tures  
 gone, nor stay to view the dan - g'rous  
 dream, life tints once more those fea - tures

The first system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves. The lyrics are: "dream, a - gain wild thoughts my fan - cy", "dream, life tints once more those fea - tures", "gone, nor stay to view the dan - g'rous", and "dream, life tints once more those fea - tures". The piano accompaniment features a flowing melody in the right hand and a supporting bass line in the left hand.

warm ; a trou - bled light steals o'er my  
 warm ; a trou - bled light beams in her  
 form ; since in this breast can beam no  
 warm ; a trou - bled light beams in her

*Sva.* .....

The second system of the musical score. It continues with four vocal staves and two piano staves. The lyrics are: "warm ; a trou - bled light steals o'er my", "warm ; a trou - bled light beams in her", "form ; since in this breast can beam no", and "warm ; a trou - bled light beams in her". A vocal line is marked "Sva." followed by a dotted line. The piano accompaniment continues with a similar texture to the first system.

soul, like..... sun - shine through..... the  
 eye, like..... sun - shine through..... the  
 more, the..... sun - shine of..... the  
 eye, like..... sun - shine through..... the

*Sva.* .....

*fz* *fz*

The third system of the musical score. It features four vocal staves and two piano staves. The lyrics are: "soul, like..... sun - shine through..... the", "eye, like..... sun - shine through..... the", "more, the..... sun - shine of..... the", and "eye, like..... sun - shine through..... the". A vocal line is marked "Sva." followed by a dotted line. The piano accompaniment includes dynamic markings "fz" (forzando) on both staves.

storm, like..... sun - shine through..... the

storm, like..... sun - shine through..... the

storm, the..... sun - shine of..... the

storm, like..... sun - shine through..... the

storm ;

storm ;

storm ;

storm ;

my rea - - son wakes as from a dream,.....

her rea - - son wakes as from a dream,.....

her rea - son

her rea - son

..... a - gain wild thoughts my fan - cy warm ;.....

..... life tints once more those fea - tures warm ;.....

wakes, I must be gone, I must be gone ;.....

wakes as from a dream, from a dream :

*fp* *fp* *fp* *fp*

..... a trou - bled light steals o'er my soul,.....

..... a trou - bled light beams in her eye,.....

..... since in this

a trou - bled

*fp* *fp* *fp* *fp*

..... like sun - shine through the storm ;.....

..... like sun - shine through the storm ;.....

breast can beam no more, can beam no more,.....

light beams in her eye, beams in her eye,.....

*fp*

..... a trou - bled light steals o'er my soul,.....  
 ..... a trou - bled light beams in her eye,.....  
 ..... since in this breast can beam,.....  
 ..... a trou-bled light.....  
 ..... like sun - - shine through the storm, like.....  
 ..... like sun - - shine through the storm, like.....  
 ..... can beam no more, more, the  
 ..... beams in her eye,..... like  
 ..... sun - - shine,..... like sun - -  
 ..... sun - - shine,..... like sun - -  
 sun - - shine, the sun - -  
 sun - - shine, like sun - -  
 sun - - shine, like sun - -

shine through..... the storm; a trou- bled

shine through..... the storm; a trou- bled

shine of..... the..... storm; since in this

shine in the storm; a

*ff*

light..... steals o'er my soul..... steals o'er my

light..... beams in her eye..... beams in her

breast..... can beam no more..... can beam no

trou- bled, trou- bled light beams in her eye, beams

soul..... like sun-shine through the storm,.....

eye,..... like sun-shine through the storm,.....

more..... the sun-shine of the storm.....

in her eye, like sun-shine in the storm,.....

*dim.*

*dim.*



*p*

like..... sun - shine through the

*p*

like..... sun - shine through the

*p*

the..... sun - shine of the

*p*

like..... sun - shine through the

*8va*.....

*p* *f*

*più mosso.*

storm, like sun - shine through the storm,

storm, like sun - shine through the storm,

storm, the sun - shine of the storm,

storm, like sun - shine through the storm,

*ff* *più mosso.*

like sun - - - shine, like sun - shine

like sun - - - shine, like sun - shine

the sun - - - shine.....

like sun - - - shine.....

8va.....

through..... the storm.

through..... the storm.

of..... the storm.

through..... the storm.

8va.....

*ff Ped.*

*ff*

*Moderato.*PIANO-  
FORTE.*Bells.**tremolo.....*

AZINO.

Lo! the ear-ly beam of morn - ing

soft - ly chides our longer stay;

hark! the ma-tin bells are chim - ing,

Daugh - ter, we must hence a - way, daugh - ter, we must hence a - way;

CLARA.

Fa - ther, I at once at - tend thee, fare-well, friends, for you I'll pray ;

*p*

lo ! the ear-ly beam of morn - ing, of morn - ing soft-ly chides our

hark ! the ma - tin bells are chim - ing, fa - ther, we must hence a -

stay ; hark ! the ma - tin bells are chim - - -

- way, fa - - - ther, we must hence a - way ;

- ing, are chim - ing, daughter, we must hence a -

CLARA.

*pp*  
fa - ther, I at once at - tend thee, fare - well, friends, for you I'll

MARCELLA.

*pp*  
La - dy, may each blessing wait thee, we for thee will ev - er

MICHEL.

*pp*  
La - dy, may each blessing wait thee, we for you will ev - er

AZINO.

*pp*  
- way, the ear - ly beam of morn - ing soft - ly chides our long - er

*pp*

*pp*

pray; hark! the ma - tin bells are chim - ing,

pray; hark! the ma - tin bells are chim - ing,

pray, we for you will ev - er pray; the ma - tin bells are chim - ing,

stay; hark! the ma - tin bells are chim - ing,

fa - ther, we must haste a - way, yes, we must haste a - way;

from all dan-ger haste a - way, from..... all dan-ger haste a - way;

from all dan-ger haste a - way, la - dy, yes, haste a - way;

daugh - ter, we must haste a - way, daugh - ter, hence, hence a - way;

*cresc.* *p*

*sotto voce.*

fa - ther, I at once at - tend thee, fare - well, friends, for you I'll

la - dy, may each bless - ing wait thee, we for you will ev - er

la - dy, may each bless - ing wait thee, we for you will ev - er

lo! the ear - ly beam of morn - ing soft - ly chides our long-er

*pp*

*f* *pp*

pray;..... hark! the ma-tin bells are chim - ing, fa - ther, we must hence a -

*f* *pp*

pray; hark! the ma-tin bells are chim - ing, from all dan-ger haste a -

*f* *pp*

pray; hark! the ma-tin bells are chim - ing, from all dan-ger haste a -

*f* *pp*

stay; hark! the ma-tin bells are chim - ing, daugh - ter, we must haste a -

*f* *pp*

- way, hence a - way,..... hence a - way,..... hence a - way,

*f*

- way, haste a - way,..... haste a - way, ..... haste a - way,

- way, haste a - way, haste a - way; ah!

*f*

- way, hence a - way, hence a - way, hence a - way,

*f* *f*

hence a - way,

hence a - way,

la - dy, may each bless-ing wait thee, we for you will ev - er

hence a - way,

*p*

hence a - way, hence a - way,

hence a - way, hence a - way,

*p*

pray; hark! the ma-tin bells are chim - ing, from all dan-ger haste a -

hence a - way, hence a - way,



fa - - ther, we must hence a - way, hence a -

a - way, haste a -

- way, from..... all dan-ger haste a - way, la - dy, haste a - way, haste a -

a - way, hence a -

- way, hence a - way.....

- way, haste a - way.....

- way, la - dy, haste a - way, haste a - way.....

- way, hence a - way.....

tremolo.....

*Allegro vivace.*CHORUS. *Soprani 1mi, 2di, e Contralti.*PIANO-  
FORTE.

Fa-ther A - zi - no, we have sought you,

*pp*

ho - ly fa - ther, be to

us a sa - cred shield;

*cresc.*

hark! the fierce at - tack com - men - ces,

car - nage fills the bat - tle

*ff* CLARA AND MARCELLA.  
Hor - ror! hor - ror!

*ff* MICHEL AND AZINO.  
Hor - ror! hor - ror!

*ff* Soprani e Contralti.  
field. Hor - ror! hor - ror!

*ff* Tenori.  
Hor - ror! hor - ror!

*ff* Bassi.  
Hor - ror! hor - ror!

*ff*

what de - struc - tion, swords are

what de - struc - tion, swords are

what de - struc - tion, swords are

what de - struc - tion, swords are

what de - struc - tion, swords are

*ff*

clash - ing, guns are flash - ing,

clash - ing, guns are flash - ing,

clash - ing, guns are flash - ing,

clash - ing, guns are flash - ing,

clash - ing, guns are flash - ing,

clash - ing, guns are flash - ing,

The first system of the musical score consists of six staves. The top five staves are vocal parts, each with the lyrics "clash - ing, guns are flash - ing,". The bottom staff is a piano accompaniment featuring a complex, rhythmic melody in the right hand and a supporting bass line in the left hand. The key signature is D major (two sharps) and the time signature is 4/4.

guard us, migh - ty pow'r, guard us, migh - ty

guard us, migh - ty pow'r, guard us, migh - ty

guard us, migh - ty pow'r, guard us, migh - ty

guard us, migh - ty pow'r, guard us, migh - ty

guard us, migh - ty pow'r, guard us, migh - ty

guard us, migh - ty pow'r, guard us, migh - ty

The second system of the musical score also consists of six staves. The top five staves are vocal parts, each with the lyrics "guard us, migh - ty pow'r, guard us, migh - ty". The bottom staff is a piano accompaniment with a similar complex, rhythmic melody. The key signature remains D major (two sharps) and the time signature is 4/4.

pow'r guard, guard

pow'r, guard, guard

pow'r, guard, guard

pow'r, guard, guard

pow'r, guard, guard

us, migh - - - - ty pow'r!

us, migh - - - - ty pow'r!

us, migh - - - - ty pow'r!

us, migh - - - - ty pow'r!

us, migh - - - - ty pow'r!

*fff*

# PRAYER.

*Andante religioso.*

(Organ.) *pp* *rf* *p*

GENERAL CHORUS. (*All kneeling.*)

CLARA and Soprani.

*sotto voce.*

MARCELLA and Contralti.

Oh, Thou, who look'st up - on the bat - tle, and shield - est those Thy love would spare,

Tenori.

Oh, Thou, who look'st up - on the bat - tle, and shield - est those Thy love would spare,

Bassi.

Oh Thou, who look'st up - on the bat - tle, and shield - est those Thy love would spare,

*p*

*p*

ex - tend o'er us Thy migh - ty fa - vour, and shel - ter us be - neath Thy care;

ex - tend o'er us Thy migh - ty fa - vour, and shel - ter us be - neath Thy care;

ex - tend o'er us Thy migh - ty fa - vour, and shel - ter us be - neath Thy care;

*cresc.*  
on our sins now look down in mer - cy, nor for - mer ill dis - pleas'd re - sent, oh,  
*cresc.*  
on our sins now look down in mer - cy, nor for - mer ill dis - pleas'd re - sent, oh,  
*cresc.*  
on our sins now look down in mer - cy, nor for - mer ill dis - pleas'd re - sent, oh,  
*mf* *cresc.*

*pp*  
Thou, who know'st our ev - 'ry feel - ing, and grant us lei - sure to re - pent, and grant us  
*pp*  
Thou, who know'st our ev - 'ry feel - ing, and grant us lei - sure to re - pent,  
*pp*  
Thou, who know'st our ev - 'ry feel - ing, and grant us lei - sure to re - pent,

*rall.*  
lei - sure to re - pent, lei - sure to re - pent, to re - pent.  
and grant us lei - sure to re - pent, lei - sure to re - pent, to re - pent.  
yes, to re - pent, to re - pent.  
*rall.*

*Allegro marziale.*

*ff*  
(Trumpets.)

CLARA.

Hark!

MARCELLA.

Hark!

VALMOUR.

MICHEL.

Hark!

ROSENBERG.

AZINO.

Hark!

MONTALBAN.

*Soprani e Contralti.*

Hark!

*Tenori.*

Hark!

*Bassi.*

Hark!

*p*



The musical score is written for a vocal ensemble and piano. It consists of 12 staves. The first six staves are vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2), and the last six are piano accompaniment (Right and Left Hand). The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "hark! hark! that sound, the strife is o'er, our". The piano part features a steady eighth-note accompaniment in the right hand and chords in the left hand.

hark! hark! that sound, the strife is o'er, our

hark! hark! that sound, the strife is o'er, our

hark! hark! that sound, the strife is o'er, our

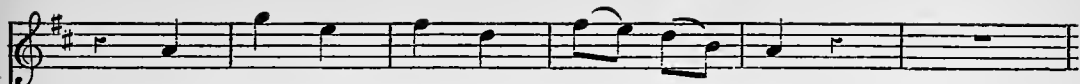
hark! hark! that sound, the strife is o'er, our

hark! hark! that sound, the strife is o'er, our

hark! hark! that sound, the strife is o'er, our

The musical score is written for a choir and piano. It consists of 12 staves. The first six staves are vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2), and the last six are piano accompaniment (Right and Left Hand). The key signature is G major (one sharp). The lyrics are: "pray'r is heard, war reigns no more, our pray'r is". The music features a variety of note values, rests, and piano textures, including chords and arpeggiated figures.

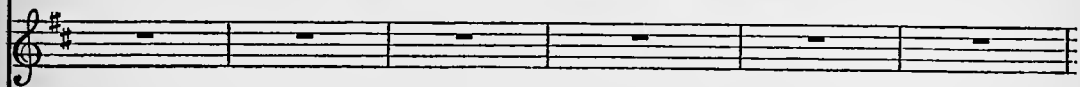
pray'r is heard, war reigns no more,  
 pray'r is heard, war reigns no more,  
 pray'r is heard, war reigns no more,  
 pray'r is heard, war reigns no more, our pray'r is  
 pray'r is heard, war reigns no more,  
 pray'r is heard, war reigns no more,  
 pray'r is heard, war reigns no more,



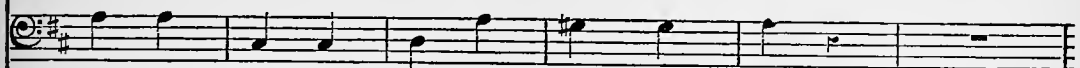
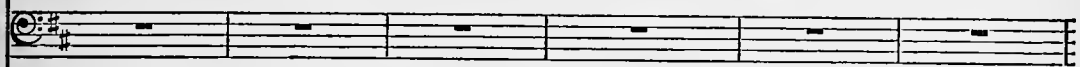
our pray'r is heard, war reigns no more,



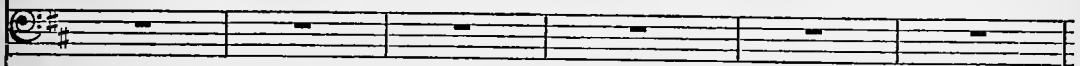
our pray'r is heard, war reigns no more,



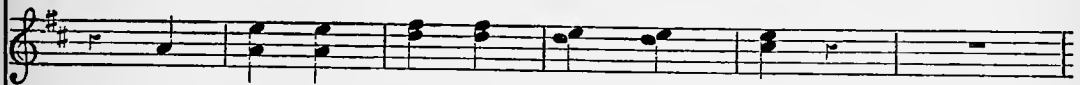
our pray'r is heard, war reigns no more,



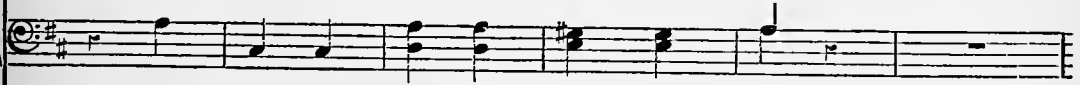
heard, our pray'r is heard, war reigns no more,



our pray'r is heard, war reigns no more,



our pray'r is heard, war reigns no more,



our pray'r is heard, war reigns no more,



our pray'r is heard, war reigns no more.

our pray'r is heard, war reigns no more.

our pray'r is heard, war reigns no more.

our pray'r is heard, our pray'r is heard, war reigns no more.

our pray'r is heard, war reigns no more.

our pray'r is heard, war reigns no more.

our pray'r is heard, war reigns no more.

our pray'r is heard, war reigns no more.

The musical score is written for a choir and piano. It features ten staves. The first seven staves are for vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2, and a mixed voice part), each with the lyrics "our pray'r is heard, war reigns no more." The eighth staff is for the piano accompaniment, featuring a complex, flowing melody. The ninth and tenth staves are for the piano accompaniment, featuring a complex, flowing melody. The key signature is one sharp (F#) and the time signature is 4/4.

VALMOUR.

Fly, wretch-ed one, the foe re - pell'd, and dri-ven to their walls a - gain, your

CLARA.

fa - ther and the count ad-vance to join a re-quiem for the slain! Oh,

let me hence, oh, hap-less fate, from his ap-proach I fly too late!

ROSENBERG.

That guil - ty

ROSENBERG.

wretch!

MONTALBAN.

know they here her ha - ted

*Allegro.*

It is the same!

name?

Cla - ra Mon-tal - ban, name re - vil'd, as - sas - sin of De Val-mour's

Too wretch-ed daughter, thus re - vil'd, could

That fran-tic air, that an - guish wild, could

Too wretched daugh-ter, could

Cla - ra Mon-tal - ban, as -

Too wretched daugh-ter, could

child! that fiend re - vil'd, as - sas - sin of De Val - mour's

Cla - ra Mon-tal - ban, as -

Cla - ra Mon-tal - ban, as -

Cla - ra Mon-tal - ban, as -

I am not guil - ty, this load of  
 she de-destroy a help - less child?  
 she de-destroy a help - less child?  
 she de-destroy a help - less child?  
 - sas - sin of De Val - mour's child!  
 she de-destroy a help - less child?  
 child!  
 - sas - sin of De Val - mour's child!  
 - eas - sin of De Val - mour's child!  
 - sas - sin of De Val - mour's child!  
 shame I can-not bear; no, I'll pro-claim the mur - d'r's  
 shame I can-not bear; no, I'll pro-claim the mur - d'r's

name!

Pro - claim, pro - claim the mur - d'r's name!

Pro - claim, pro - claim the mur - d'r's name!

Pro - claim, pro - claim the mur - d'r's name!

Pro - claim, pro - claim the mur - d'r's name!

Will she pro - claim the mur - d'r's name?

Will she pro - claim the mur - d'r's name? Be -

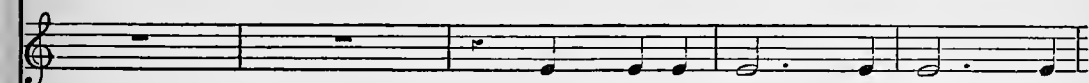
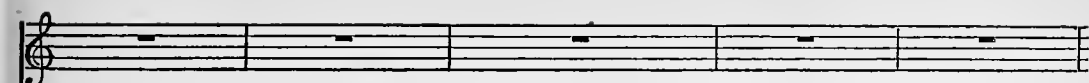
Pro - claim, pro - claim the mur - d'r's name!

Pro - claim, pro - claim the mur - d'r's name!

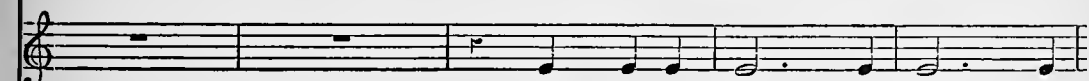
Pro - claim, pro - claim the mur - d'r's name!

- neath this sa - cred roof beware, a bro - ken oath, a

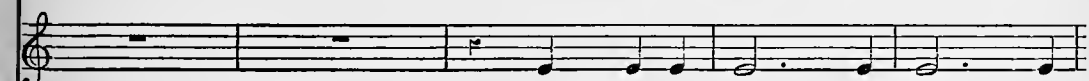




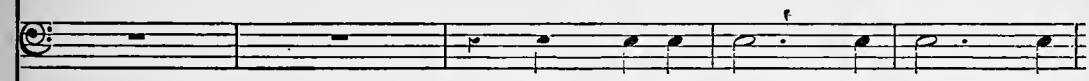
The murd'rer's name de - clare, de -



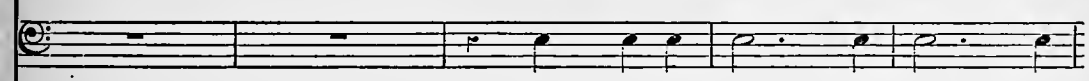
The murd'rer's name de - clare, de -



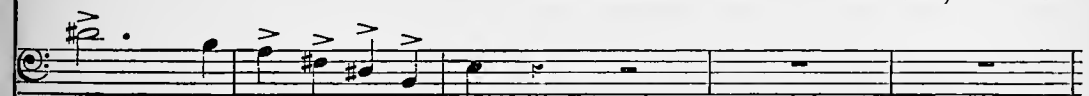
The murd'rer's name de - clare, de -



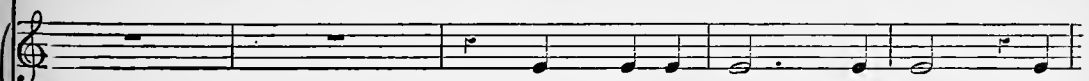
The murd'rer's name de - clare, de -



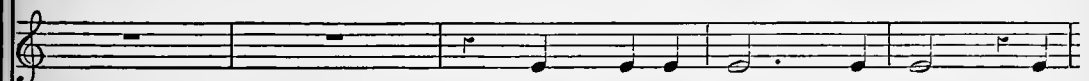
The murd'rer's name de - clare, de -



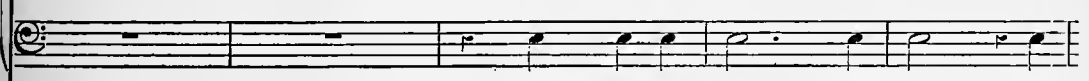
bro - ken oath he will not spare!



The murd'rer's name de - clare, de -



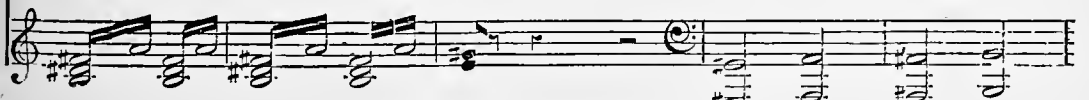
The murd'rer's name de - clare, de -



The murd'rer's name de - clare, de -



*pp*



It is too much, my soul's af - fec - tion;

- clare !

- clare !

- clare !

- clare !

- clare !

- clare !

be-gone, and save from death thy soul !

- clare !

- clare !

- clare !

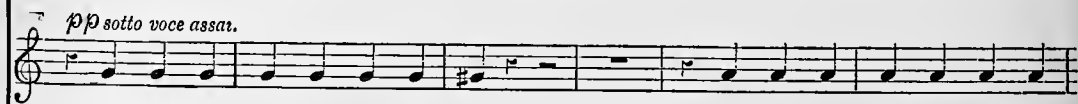
*cresc.* *a poco.*

yes, I will speak, yes, I will speak !

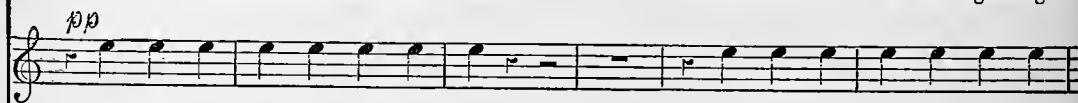
MONTALBAN.

be-gone, and save from death thy soul ! ere that false

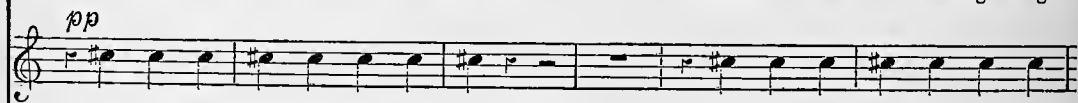
Musical score for "The Siege of Rochelle" (The Royal Edition). The score consists of multiple staves, including vocal parts and piano accompaniment. The lyrics are: "word be thine, a fa-ther's ma-le-dic-tion!". The score includes dynamic markings such as *ff* (fortissimo) and *f* (forte), and expressive markings like "Ah!.....". The music is written in a key with one sharp (F#) and a common time signature. The piano part features a prominent bass line with chords and arpeggios.



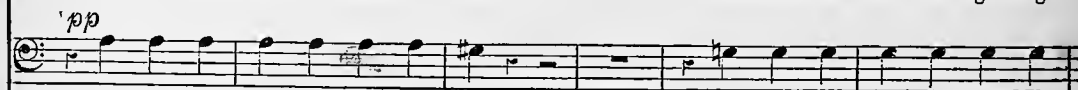
Oh, fa - ther stern, thy curse too rash                      hath kill'd her like the lightning's



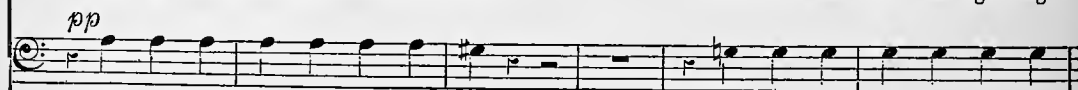
Oh, fa - ther stern, thy curse too rash                      hath kill'd her like the lightning's



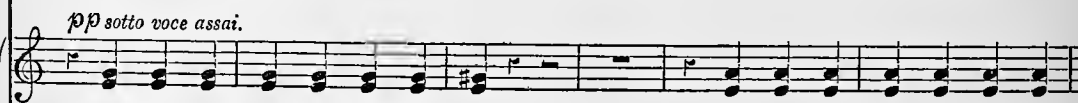
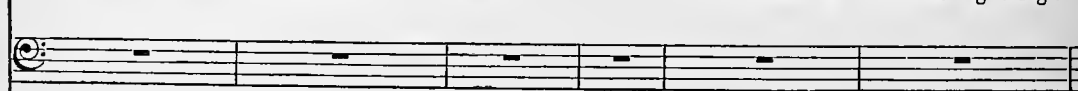
Oh, fa - ther stern, thy curse too rash                      hath kill'd her like the lightning's



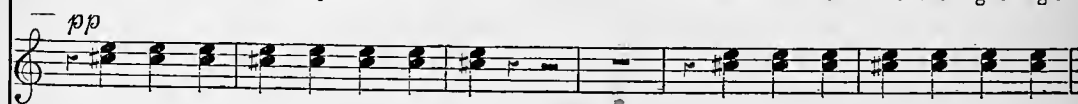
Oh, fa - ther stern, thy curse too rash                      hath kill'd her like the lightning's



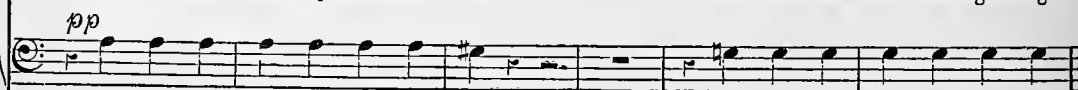
Oh, fa - ther stern, thy curse too rash                      hath kill'd her like the lightning's



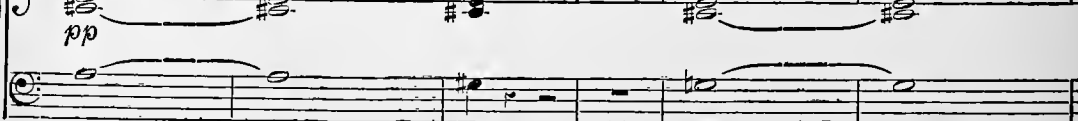
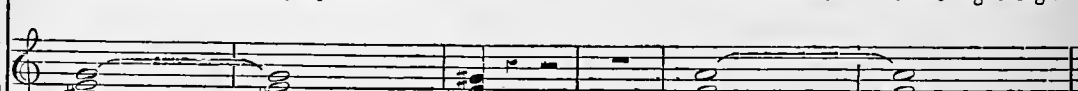
Oh, fa - ther stern, thy curse too rash                      hath kill'd her like the lightning's



Oh, fa - ther stern, thy curse too rash                      hath kill'd her like the lightning's



Oh, fa - ther stern, thy curse too rash                      hath kill'd her like the lightning's





## CLARA.

*Allegro vivace.*

Ri - gid fate, thy wrath is end - ed,

with this last most stern af - flic - ti - on; what more

dread - ful can be - fall me than a fa - ther's

ma - le - dic - tion? Heav'n, which knows I am not

guil - ty, in its turn will send re - dress,

then, oh fa - ther, thine to suf - fer, when this

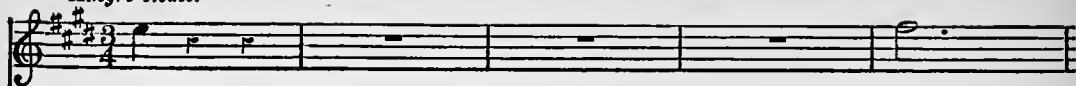
heart re - pose will bless,..... then, oh fa - ther, yes,

thine to suf - fer, when this heart re - pose will bless, then,....

..... oh fa - ther, yes, thine to suf - fer, when this heart re -

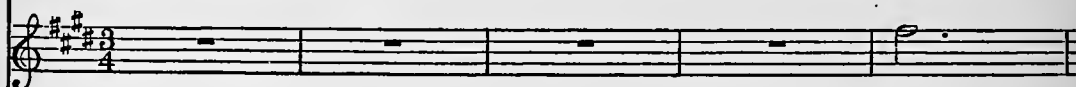
- pose will bless, when..... this heart re - pose..... will  
8va.....

*Allegro vivace.*

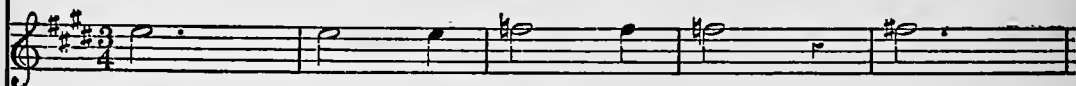


bless,

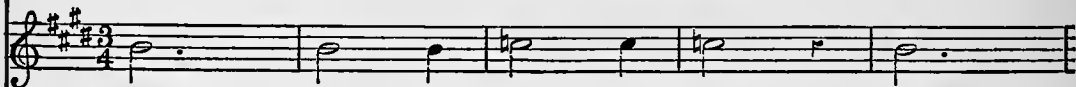
I



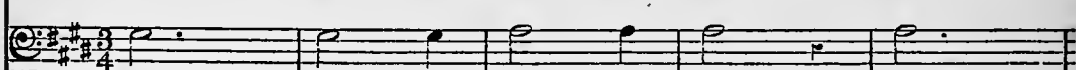
She



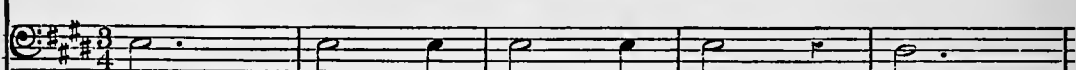
Can she the mur - d'rer name? why



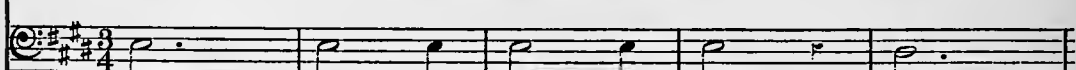
Will she the mur - d'rer name? why



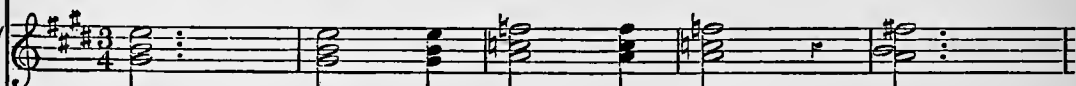
Can she the mur - d'rer name? why



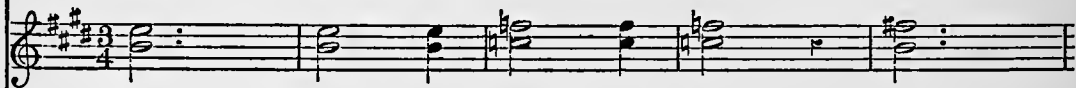
She is no mur - der - ess, tho'



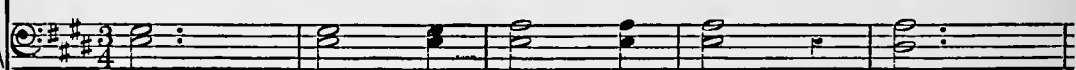
Hence, and re - pent your crime in



Who did the mur - der, say? can



Who did the mur - der, say? can



Who did the mur - der, say? can

*Allegro vivace.*



*ff*





am not guil - ty!

is not guil - ty!

not re - veal it? if not the crime her

not re - veal it? if not the crime her

not re - veal it? if not the crime her

she con - ceal it, those looks of in - no -

dark ae - clu - sion, while yet on earth there's

you re - veal..... it? were not the crime your

you re - veal it? were not the crime your

you re - veal it? were not the crime your

The musical score is written for voice and piano. The vocal part consists of ten staves of music, each with a line of lyrics underneath. The piano accompaniment is shown in the bottom two staves, featuring a complex, flowing melody in the right hand and a steady, rhythmic accompaniment in the left hand. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are in English and appear to be from a dramatic work.

by Heav'n I swear,.....

by Heav'n I swear,.....

own, why thus con - ceal?.....

own, why thus con - ceal it? yes, were not the crime her own

own, why thus con - ceal it? yes, were not the crime her own

cence, plain - ly re - veal it, oh, pi - ty, her sor - rows,

time; ere life's con - clu-sion fly, fly from man - kind, and fly

own, would you con - ceal..... it?.....

own, would you con - ceal it? .....

own, would you con - ceal it? yes, were not the crime your own,

..... I am no mur-der-ess, tho' I con - ceal it! I swear.....

..... she is no mur-der-ess, tho' she con - ceal it! I swear.....

..... if not the crime her own, why thus con - ceal it? ah, why?.....

why thus con - ceal..... it?..... were not, yes,

why thus con - ceal..... it?..... were not, yes,

Thou who canst aid..... them,..... pi - ty, oh,

to dark se - clu - - - - sion,..... and when to

..... if not the crime your own, would you con - ceal it? and why?.....

were not the crime yours

would you con - ceal..... it?..... no more dis -

*Sva*.....

..... I am no mur - der - ess

..... she is no mur - der - ess

..... if not the crime her own

were not the crime her own, why thus con - ceal.....

were not the crime her own, why thus con - ceal.....

pi - ty her sor - rows, Thou who canst aid.....

death con-sign'd, peace may you find, may you find,.....

..... were not the crime your own,

why thus

- sem - ble, hence, hence from this clois - ter, and re - - - - -

8va.....

tho' I con - ceal it, no, no, I am no mur - der - ess, I  
 tho' she con - ceal it, no, no, she is no mur - der - ess, no,  
 why thus con - ceal it? ah, why, why thus con - ceal, why thus con -  
 it? why thus con - ceal the mur - d'r's name? why thus con -  
 it? why thus con - ceal the mur - d'r's name? why thus con -  
 them, oh, pi - ty her, soothe her heart's pain, soothe her heart's  
 peace may you find, peace may you find, peace may you  
 why thus con - ceal it? ah, why, why thus con - ceal the mur - d'r's  
 con - - ceal it? ah, why, why thus con - ceal the mur - d'r's  
 - pent, re - pent your crime, re - pent your crime, re - pent your

swear, by heav'n, I swear!

no, no, no, no, no!

- ceal the mur - d'r's name?

- ceal? why thus con - ceal?

- ceal? why thus con - ceal?

pain, soothe her heart's pain!

find, peace may you find!

name? the mur - d'r's name?

name? the mur - d'r's name?

crime, re - pent your crime!

*pp sotto voce.*

I am no mur - der - ess, tho' I con - ceal.....

*pp*

She is no mur - der - ess, tho' she con - ceal.....

*pp*

Can she the mur - d'r'er name? why not re - veal.....

*pp*

Can she the mur - d'r'er name? why not re - veal.....

*pp*

Can she the mur - d'r'er name? why not re - veal.....

*pp*

She is no mur - der - ess, tho' she con - ceal.....

*pp*

Hence, and re - pent your crime in dark se - clu -

*p*

it; these looks of in - no - cence plain - ly re -

it; those looks of in - no - cence plain - ly re -

it? if not the crime her own, why thus con -

it? if not the crime her own, why thus con -

it? if not the crime her own, why thus con -

it; those looks of in - no - cence plain - ly re -

- sion; while yet on earth there's time, ere life's con -



- veal..... it; pi - ty my sor - rows, Thou

- veal..... it; pi - ty her sor - rows, Thou

- ceal..... it? does she dis - sem - ble? and

ceal..... it? does she dis - sem - ble? and

- ceal..... it? does she dis - sem - ble? and

- veal it; pi - ty her sor - rows, Thou

- clu - sion; fly, fly from man - kind to

who... canst aid..... them; saints of com - pas - - sion,

who... canst aid..... them; saints of com - pas - - sion,

from.... what im - pulse? how her limbs trem - - ble,

from.... what im - pulse? how her limbs trem - - ble,

from.... what im - pulse? how her limbs trem - - ble,

who... canst aid..... them; saints of com - pas - - sion,

dark se - clu - sion, and when to death..... con-sign'd,

soothe my heart's pain,..... saints of com - pas -

soothe her heart's pain,..... saints of com - pas -

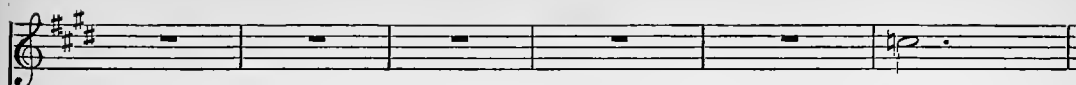
'tis the heart's pain,..... how her limbs trem -

'tis the heart's pain,..... how her limbs trem -

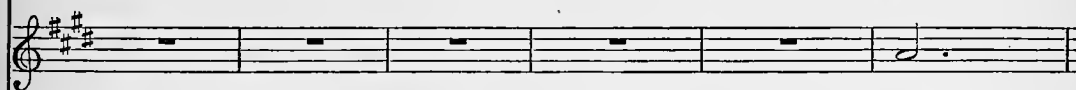
soothe her heart's pain,..... saints of com - pas -

peace may you find,..... and when to death

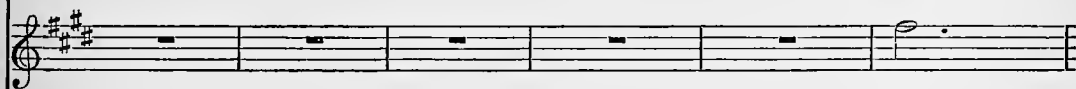
- - sion, saints of com - pas-sion, saints, soothe my heart's pain, my heart's pain;  
 - - sion, saints of com - pas-sion, saints, soothe her heart's pain, her heart's pain;  
 - - ble, how her limbs trem-ble, yes, 'tis the heart's pain, the heart's pain;  
 - - ble, how her limbs trem-ble, yes, 'tis the heart's pain, the heart's pain;  
 - - ble, how her limbs trem-ble, yes, 'tis the heart's pain, the heart's pain;  
 - - sion, saints of com - pas-sion, saints, soothe her heart's pain, her heart's pain;  
 ..... consign'd, and when to death consign d, peace may you find, may you find;  
 Hence,  
 Hence,  
 Hence,  
 cresc. ff



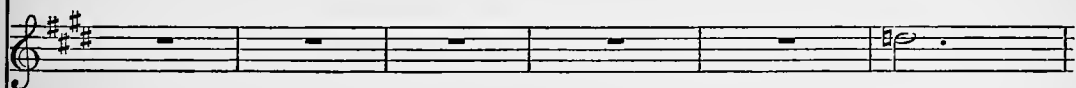
saints



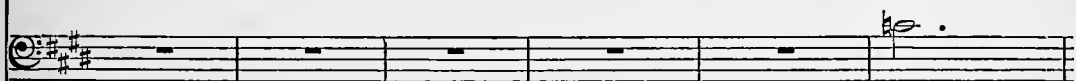
saints



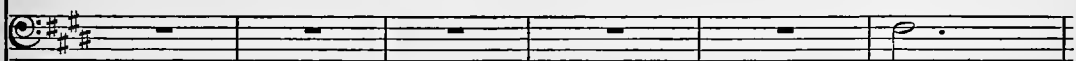
how



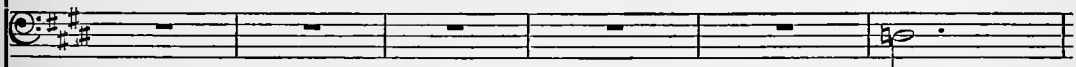
how



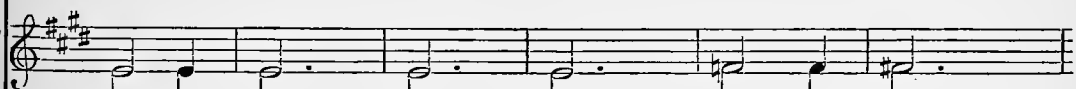
how



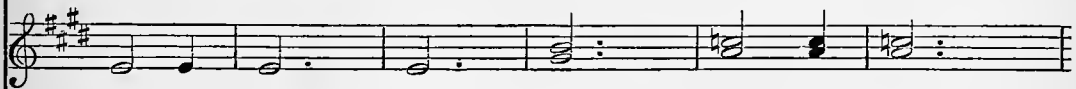
saints



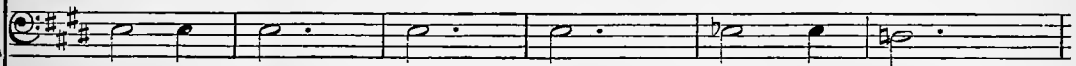
ere



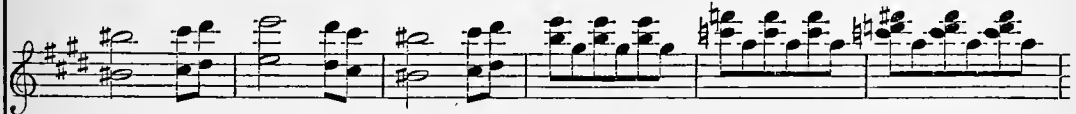
and re - pent your crime in se - clu - -



and re - pent your crime in se - clu - -



and re - pent your crime in se - clu - -



of com - pas-sion,

of com - pas-sion,

her limbs trem-ble,

her limbs trem-ble,

her limbs trem-ble,

of com - pas-sion,

life's con - clu-sion,

- sion, while yet on earth there's time, ere

- sion, while yet on earth there's time, ere

- sion, while yet on earth there's time, ere

*Sua.....*

*sotto voce.*

soothe my heart's pain; no, I am no mur-der-ess

soothe her heart's pain; no, she is no mur-der-ess

'tis the heart's pain; oh, can she the mur-d'rer name,

'tis the heart's pain; oh, can she the mur-d'rer name,

'tis the heart's pain!

soothe the heart's pain!

*sotto voce.*

hence to re-pent; yes, hence, to re-pent your crime

life's con-clu-sion re-pent!

life's con-clu-sion re-pent!

life's con-clu-sion re-pent!

*Sra.*.....

tho' I con - ceal it, these looks of in - no - cence plain - ly re - veal it;  
 tho' she con - ceal it, those looks of in - no - cence plain - ly re - veal it;  
 why not re - veal it? if not the crime her own, why thus con - ceal it?  
 why not re - veal it? if not the crime her own, why thus con - ceal it?  
 ere life's con - clu - sion, while yet on earth there's time, in dark se - clu - sion,

The musical score is written for voice and piano. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment includes a bass line in the lower register and a right-hand part in the upper register, both in treble clef. The lyrics are written below the vocal staves. The score consists of several systems of staves, with the vocal parts and piano accompaniment clearly delineated.

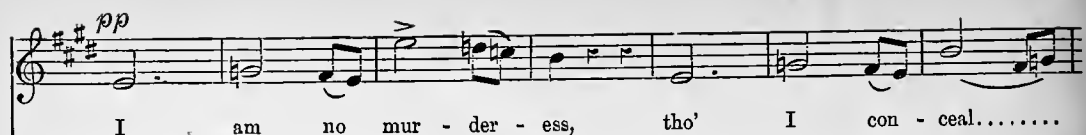


pi - ty my sor-rows, oh, saints, pi - ty me, pi -  
 pi - ty her sor-rows, oh, saints, pi - ty her, pi -  
 why thus con - ceal it? ah, why thus con - ceal? why  
 why thus con - ceal it? ah, why thus con - ceal? why thus con -  
 why thus con - ceal the mur - der - er's  
 saints, pi - ty her, and soothe her heart's  
 fly from man-kind, yes, fly, fly from man-kind, fly from man -  
 fly from man - kind, hence,  
 fly from man-kind, hence, fly from man -  
 fly from man-kind, hence, fly from man -  
*cresc.* *f*

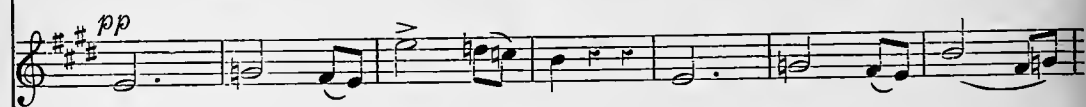
- ty, pi - - ty!  
 - ty, pi - - ty!  
 thus con - - ceal?  
 - ceal the murd'rer's name?  
 name? yes, the mur - der - er's name?  
 pain, saints, soothe, soothe her heart's pain!  
 - kind, fly from man - kind!  
 hence, fly from man - kind, hence, hence, fly from man -  
 - kind, hence, hence, fly from man - kind,.....  
 - kind, hence, hence, fly from man - kind,.....

The musical score is written for voice and piano. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are written below the vocal staves. The score includes a variety of musical notations such as notes, rests, and dynamic markings.

The musical score is written for a large ensemble, featuring ten staves. The first six staves are for instruments, likely strings and woodwinds, and the last four are for voices. The key signature is D major (two sharps). The time signature is common time (C). The score is divided into two systems. The first system consists of six staves, all of which are empty. The second system consists of four staves. The first staff of the second system contains the lyrics: "kind to dark se - clu - sion, and when to death consign'd, peace may you". The second staff of the second system contains the lyrics: "and when to death consign'd, peace may you". The third staff of the second system contains the lyrics: "and when to death consign'd, peace may you". The fourth staff of the second system contains the lyrics: "and when to death consign'd, peace may you". The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *>*.



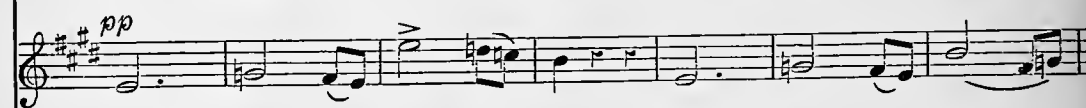
I am no mur - der - ess, tho' I con - ceal.....



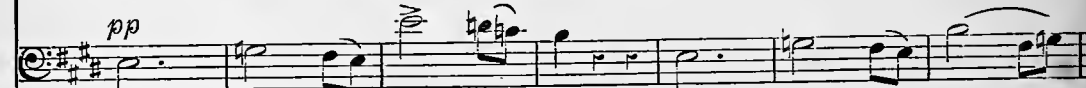
She is no mur - der - ess, tho' she con - ceal.....



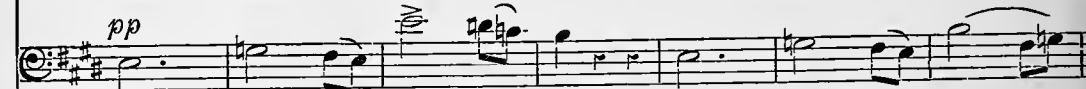
Can she the mur - d'r'er name? why not re - veal.....



Can she the mur - d'r'er name? why not re - veal.....



Can she the mur - d'r'er name? why not re - veal.....



She is no mur - der - ess, tho' she con - ceal.....



Hence, and re - pent your crime in dark se - clu -



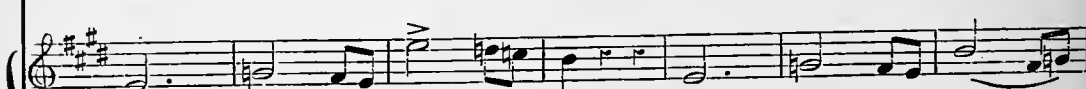
find, in death, peace may you



find, in death, peace may you



find, in death, peace may you



it; these looks of in - no - cence plain - ly re -

it; those looks of in - no - cence plain - ly re -

it? if not the crime her own, why thus con -

it? if not the crime her own, why thus con -

it? if not the crime her own, why thus con -

it; those looks of in - no - cence plain - ly re -

- sion; while yet on earth there's time, ere life's con -

find, hence, hence and

find, hence, hence and

find, hence, hence and

- veal..... it; pi - ty my sor - rows; Thou

- veal..... it; pi - ty her sor - rows, Thou

- ceal..... it? does she dis - sem - ble? and

- ceal..... it? does she dis - sem - ble? and

- veal it; pi - ty her sor - rows, Thou

- clu - sion; fly, fly from man - kind to

re - pent!

re - pent!

re - pent!

who.... canst aid..... them; saints of com - pas - - sion,

who.... canst aid..... them; saints of com - pas - - sion,

from.... what im - pulse? how her limbs trem - - ble,

from.... what im - pulse? how her limbs trem - - ble,

from.... what im - pulse? how her limbs trem - - ble,

who.... canst aid..... them; saints of com - pas - - sion,

dark se - clu - sion, and when to death con - sign'd,

soothe my heart's pain,..... saints of com - pas -

soothe her heart's pain,..... saints of com - pas -

'tis the heart's pain,..... how her limbs trem -

'tis the heart's pain,..... how her limbs trem -

'tis the heart's pain,..... how her limbs trem -

soothe her heart's pain,..... saints of com - pas -

peace may you find,..... and when to death

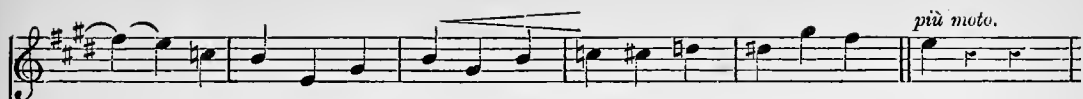
and when to death

and when to death

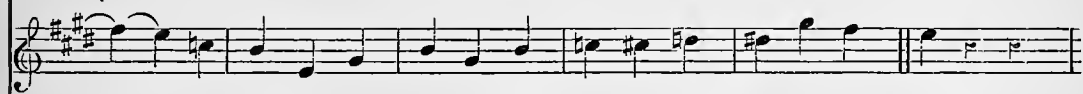
and when to death

The musical score is written for voice and piano. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are in English and French. The score is divided into systems, with the vocal and piano parts aligned. The lyrics are written below the vocal staves. The piano part consists of chords and single notes, providing a harmonic background for the vocal melody. The overall mood is solemn and dramatic, reflecting the historical context of the Siege of Rochelle.

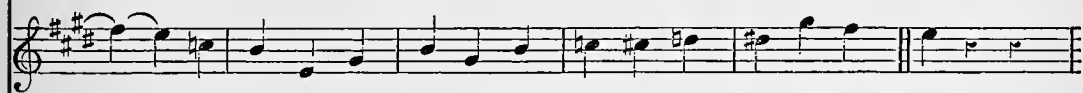




- - sion, saints of com - pas-sion, saints, soothe my heart's pain, my heart's pain!



- - sion, saints of com - pas-sion, saints, soothe her heart's pain, her heart's pain!



- - ble, how her limbs trem-ble, yes, 'tis the heart's pain, the heart's pain!



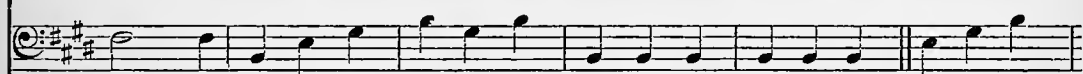
- - ble, how her limbs trem-ble, yes, 'tis the heart's pain, the heart's pain, how she



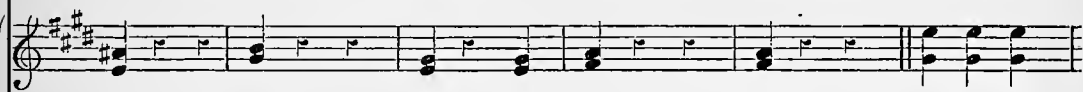
- - ble, how her limbs trem-ble, yes, 'tis the heart's pain, the heart's pain, how she



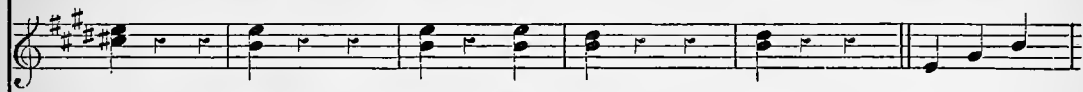
- - sion, saints of com - pas-sion, saints, soothe her heart's pain, her heart's pain, soothe her



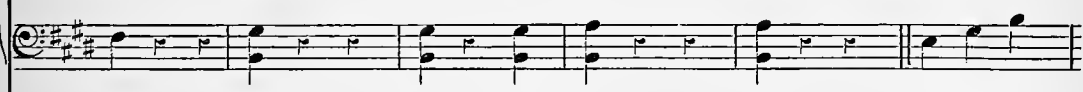
con - sign'd, and when to death consign'd, peace may you find, may you find, when to



con - sign'd, peace may you find, and when to



con - sign'd, peace may you find, and when to

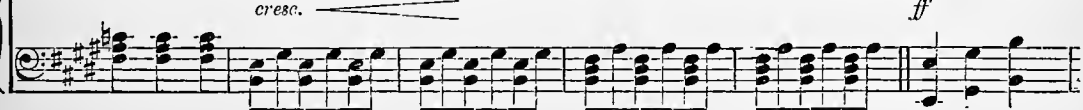


con - sign'd, peace may you find, and when to



*cresc.*

*ff*



how..... her  
 trem - bles, how her limbs trem - ble, 'tis the heart's pain, how  
 trem - bles, how her limbs trem - ble, 'tis the heart's pain, how  
 heart's pain, saints of com - pas - sion, soothe her heart's  
 death, when to death con - sign'd, peace may you find, peace may  
 death con - sign'd, when to death con - sign'd, peace may you find,  
 death con - sign'd, when to death con - sign'd, peace may you find,  
 death con - sign'd, when to death con - sign'd, peace may you find,

saints of com - pas - sion, ... soothe my heart's

saints of com - pas - sion, ... soothe her heart's

limbs. .... trem - ble, 'tis the. .... heart's pain, ... the heart's

she trem - bles, 'tis the. .... heart's pain, ... the heart's

she trem - bles, 'tis the heart's pain,

pain, saints of com - pas - sion, soothe

you find, when to death con - sign'd

may. .... you. .... find, .... peace. .... may. .... you. .... find, ....

may you find, when to death con - sign'd,

may you find, when to death con - sign'd,

pain,..... soothe..... my..... heart's  
 pain,..... soothe.... her..... heart's  
 pain,..... 'tis..... the..... heart's.....  
 pain,..... 'tis..... the..... heart's.....  
 'tis..... the..... heart's.....  
 her heart's pain,..... soothe.....  
 peace may you..... find,.....  
 peace..... may..... you.....  
 peace..... may..... you.....  
 peace..... may..... you.....  
 Eva.....  
 f

*Stretto.*

The musical score is written for a vocal ensemble and piano. It consists of 12 staves. The first six staves are vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) and the last six are piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Stretto.' at the top right. The lyrics are as follows:

pain, my..... heart's pain, saints,  
 pain, her..... heart's pain, saints,  
 pain,..... heart's..... pain, yes,  
 pain,..... heart's..... pain, yes,  
 pain,..... heart's..... pain, yes,  
 her..... heart's..... pain, saints,  
 may..... you..... find, and  
 find,..... peace may  
 find,..... peace may  
 find,..... peace may  
 con tutta forza

soothe my heart's pain, soothe my heart's

soothe her heart's pain, soothe her heart's

'tis the heart's pain, 'tis the heart's

'tis the heart's pain, 'tis the heart's

'tis the heart's pain, 'tis the heart's

soothe her heart's pain, soothe her heart's

peace may you find, peace may you

you find, peace may..... you find,

you find, peace may..... you find,

you find, peace may..... you find,

The musical score is written for a voice and piano. The vocal part is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef with the same key signature. The lyrics are written below the vocal staff. The score consists of several systems of music. The first system has three staves (treble, vocal, and bass). The second system has two staves (vocal and bass). The third system has two staves (vocal and bass). The fourth system has two staves (vocal and bass). The fifth system has two staves (vocal and bass). The sixth system has two staves (vocal and bass). The seventh system has two staves (vocal and bass). The eighth system has two staves (vocal and bass). The ninth system has two staves (vocal and bass). The tenth system has two staves (vocal and bass). The eleventh system has two staves (vocal and bass). The twelfth system has two staves (vocal and bass). The thirteenth system has two staves (vocal and bass). The fourteenth system has two staves (vocal and bass). The fifteenth system has two staves (vocal and bass). The sixteenth system has two staves (vocal and bass). The seventeenth system has two staves (vocal and bass). The eighteenth system has two staves (vocal and bass). The nineteenth system has two staves (vocal and bass). The twentieth system has two staves (vocal and bass). The twenty-first system has two staves (vocal and bass). The twenty-second system has two staves (vocal and bass). The twenty-third system has two staves (vocal and bass). The twenty-fourth system has two staves (vocal and bass). The twenty-fifth system has two staves (vocal and bass). The twenty-sixth system has two staves (vocal and bass). The twenty-seventh system has two staves (vocal and bass). The twenty-eighth system has two staves (vocal and bass). The twenty-ninth system has two staves (vocal and bass). The thirtieth system has two staves (vocal and bass). The thirty-first system has two staves (vocal and bass). The thirty-second system has two staves (vocal and bass). The thirty-third system has two staves (vocal and bass). The thirty-fourth system has two staves (vocal and bass). The thirty-fifth system has two staves (vocal and bass). The thirty-sixth system has two staves (vocal and bass). The thirty-seventh system has two staves (vocal and bass). The thirty-eighth system has two staves (vocal and bass). The thirty-ninth system has two staves (vocal and bass). The fortieth system has two staves (vocal and bass). The forty-first system has two staves (vocal and bass). The forty-second system has two staves (vocal and bass). The forty-third system has two staves (vocal and bass). The forty-fourth system has two staves (vocal and bass). The forty-fifth system has two staves (vocal and bass). The forty-sixth system has two staves (vocal and bass). The forty-seventh system has two staves (vocal and bass). The forty-eighth system has two staves (vocal and bass). The forty-ninth system has two staves (vocal and bass). The fiftieth system has two staves (vocal and bass). The fifty-first system has two staves (vocal and bass). The fifty-second system has two staves (vocal and bass). The fifty-third system has two staves (vocal and bass). The fifty-fourth system has two staves (vocal and bass). The fifty-fifth system has two staves (vocal and bass). The fifty-sixth system has two staves (vocal and bass). The fifty-seventh system has two staves (vocal and bass). The fifty-eighth system has two staves (vocal and bass). The fifty-ninth system has two staves (vocal and bass). The sixtieth system has two staves (vocal and bass). The sixty-first system has two staves (vocal and bass). The sixty-second system has two staves (vocal and bass). The sixty-third system has two staves (vocal and bass). The sixty-fourth system has two staves (vocal and bass). The sixty-fifth system has two staves (vocal and bass). The sixty-sixth system has two staves (vocal and bass). The sixty-seventh system has two staves (vocal and bass). The sixty-eighth system has two staves (vocal and bass). The sixty-ninth system has two staves (vocal and bass). The seventieth system has two staves (vocal and bass). The seventy-first system has two staves (vocal and bass). The seventy-second system has two staves (vocal and bass). The seventy-third system has two staves (vocal and bass). The seventy-fourth system has two staves (vocal and bass). The seventy-fifth system has two staves (vocal and bass). The seventy-sixth system has two staves (vocal and bass). The seventy-seventh system has two staves (vocal and bass). The seventy-eighth system has two staves (vocal and bass). The seventy-ninth system has two staves (vocal and bass). The eightieth system has two staves (vocal and bass). The eighty-first system has two staves (vocal and bass). The eighty-second system has two staves (vocal and bass). The eighty-third system has two staves (vocal and bass). The eighty-fourth system has two staves (vocal and bass). The eighty-fifth system has two staves (vocal and bass). The eighty-sixth system has two staves (vocal and bass). The eighty-seventh system has two staves (vocal and bass). The eighty-eighth system has two staves (vocal and bass). The eighty-ninth system has two staves (vocal and bass). The ninetieth system has two staves (vocal and bass). The ninety-first system has two staves (vocal and bass). The ninety-second system has two staves (vocal and bass). The ninety-third system has two staves (vocal and bass). The ninety-fourth system has two staves (vocal and bass). The ninety-fifth system has two staves (vocal and bass). The ninety-sixth system has two staves (vocal and bass). The ninety-seventh system has two staves (vocal and bass). The ninety-eighth system has two staves (vocal and bass). The ninety-ninth system has two staves (vocal and bass). The hundredth system has two staves (vocal and bass).

pain, soothe my heart's pain, soothe  
 pain, soothe her heart's pain, soothe  
 pain, 'tis the heart's pain, 'tis  
 pain, 'tis the heart's pain, 'tis  
 pain, 'tis the heart's pain, 'tis  
 pain, soothe her heart's pain, soothe  
 find, peace may you find, peace  
 peace, peace may you find, peace  
 peace, neace may you find, peace  
 peace, peace may you find, peace

my heart's pain, soothe my heart's pain, my

her heart's pain, soothe her heart's pain, her

the heart's pain, 'tis the heart's pain, 'tis

the heart's pain, 'tis the heart's pain, 'tis

the heart's pain, 'tis the heart's pain, 'tis

her heart's pain, soothe her heart's pain, soothe

may you find, peace may you find, peace

may you find, peace may you find, peace

may you find, peace may you find, peace

may you find, peace may you find, peace



heart's, my heart's..... pain!

heart's, her heart's..... pain!

the heart's pain, 'tis the heart's pain, 'tis the heart's pain!

the heart's pain, 'tis the heart's pain, 'tis the heart's pain!

the heart's pain, 'tis the heart's pain, 'tis the heart's pain!

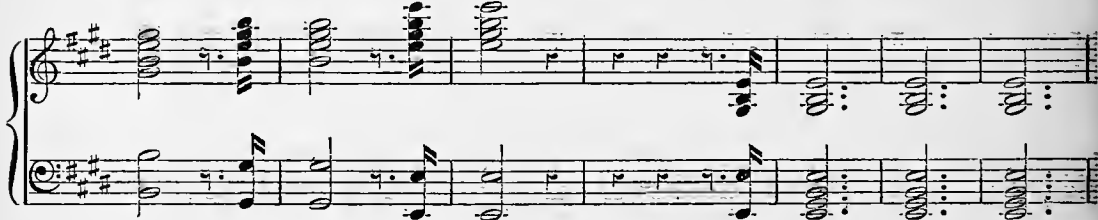
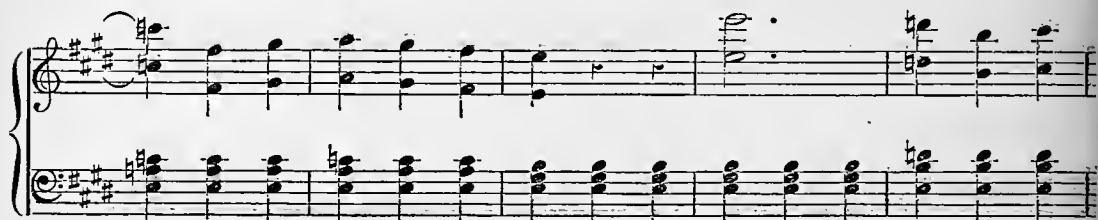
her heart's pain, soothe her heart's pain, soothe her heart's pain!

may you find, peace may you find, peace may you find!

may you find, peace may you find, peace may you find!

may you find, peace may you find, peace may you find!

may you find, peace may you find, peace may you find!



# ACT II.

No. 10.

## CHORUS.

*Allegro grazioso.*

PIANO-  
FORTE.

*f*

*p*

CORO.

*f Soprani e Contralti.*

Hail Eu - phe - mia's na - tal day! speak, speak her

*f Tenori.*

Hail Eu - phe - mia's na - tal day! speak, speak her

*f Bassi.*

Hail Eu - phe - mia's na - tal day! speak, speak her

*f*

prai - ses, ev - 'ry voice, ev - 'ry lip for

prai - ses, ev - 'ry voice, ev - 'ry lip for

prai - ses, ev - 'ry voice, ev - 'ry lip for

her must pray; yes, ev - 'ry breast with hers re -

her must pray; yes, ev - 'ry breast with hers re -

her must pray; yes, ev - 'ry breast with hers re -

- joice, re - - joice, re - - joice!

- joice, re - - joice, re - - joice! greet,

- joice, re - - joice, re - - joice! greet,

greet, greet with spright - ly dance the hour, ca - rol, birds, yes,

greet with spright - ly dance the hour, ca - rol, birds, your live - liest lay,

greet with spright - ly dance the hour, ca - rol, birds, your live - liest lay,

*p*

ca - rol, birds, your live - liest lay;

ca - rol, birds, your live - liest lay;

ca - rol, birds, your live - liest lay;

*cresc.* *f* *p*

*p* greet with spright - ly, with spright - ly dance the hour, the hour; ca - rol,

*p* greet with spright - ly, with spright - ly dance the hour, the hour; ca - rol,

*cresc.*

greet, with spright - ly, with

birds, ca - rol, birds, your live - liest, live - liest lay, greet, with spright - ly, with

birds, ca - rol, birds, your live - liest, live - liest lay, greet, with spright - ly, with

*cresc.*

spright-ly dance the hour, the hour; ca - rol, birds, ca - rol, birds, the live - liest,

spright-ly dance the hour, the hour; ca - rol, birds, ca - rol, birds, the live - liest,

spright-ly dance the hour, the hour; ca - rol, birds, ca - rol, birds, the live - liest,

live-liest lay; sweet - est per - fume clothe the bow - er,

live-liest lay; sweet - est per - fume clothe the bow - er,

live-liest lay; sweet - est per - fume clothe the bow - er,

'tis..... Eu - phe - mia's na - tal day! 'tis Eu - phe-mia's na - tal  
 'tis Eu - phe - mia's na - tal day! 'tis Eu - phe-mia's na - tal  
 'tis Eu - phe - mia's na - tal day! 'tis Eu - phe-mia's na - tal  
 day! 'tis Eu - phe-mia's na - tal day! Eu - phe - mia's na - tal  
 day! 'tis Eu - phe-mia's na - tal day! Eu - phe - mia's na - tal  
 day! 'tis Eu - phe-mia's na - tal day! Eu - phe - mia's na - tal  
 day! Hail Eu - phe - mia's  
 day! Hail Eu - phe - mia's  
 day! Hail Eu - phe - mia's

*cresc.* *f* *p*

na - tal day! speak, speak her prai - ses, ev - 'ry

na - tal day! speak, speak her prai - ses, ev - 'ry

na - tal day! speak, speak her prai - ses, ev - 'ry

voice; ev - 'ry lip for her must pray, yes,

voice; ev - 'ry lip for her must pray, yes,

voice; ev - 'ry lip for her must pray, yes,

ev - 'ry heart with hers re - joice, let ev - 'ry

ev - 'ry heart with hers re - joice, let ev - 'ry

ev - 'ry heart with hers re - joice, let ev - 'ry



breast with hers re - joice, re - - joice, let

breast with hers re - joice, re - - joice, let

breast with hers re - joice, re - - joice, let

The first system of the musical score consists of three vocal staves and two piano accompaniment staves. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "breast with hers re - joice, re - - joice, let".

ev - 'ry breast with hers re - joice, re - -

ev - 'ry breast with hers re - joice, re - -

ev - 'ry breast with hers re - joice, re - -

The second system continues the musical score with the same vocal and piano parts. The lyrics are: "ev - 'ry breast with hers re - joice, re - -".

- joice, let ev - 'ry breast with hers re - joice, let ev - 'ry

- joice, let ev - 'ry breast with hers re - joice, let ev - 'ry

- joice, let ev - 'ry breast with hers re - joice, let ev - 'ry

The third system concludes the musical score. The lyrics are: "- joice, let ev - 'ry breast with hers re - joice, let ev - 'ry".

breast with hers re - joice, let ev - 'ry

breast with hers re - joice, let ev - 'ry

breast with hers re - joice, let ev - 'ry

breast with hers re - - joice!.....

breast with hers re - - joice!.....

breast with hers re - - joice!.....

breast with hers re - - joice!.....

*pp sotto voce*

*pp* Lo, the sky with clouds en -

*pp* Lo, the sky with clouds en -

Lo, the sky with clouds en -

- man - - tled, shoots forth beams..... of an - gry

- man - - tled, shoots forth beams..... of an - gry

- man - - tled, shoots forth beams..... of an - gry

*p* *cresc. poco a poco.*

light!..... hark! now dis - tant thun - der

light!..... hark! now dis - tant thun - der

light!..... hark! now dis - tant thun - der

The musical score is written for a voice and piano. It consists of several systems of staves. The vocal parts are written in treble clef, and the piano accompaniment is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are in English and describe a scene of battle. The score includes dynamic markings such as *pp* (pianissimo) and *p* (piano), as well as performance instructions like *sotto voce* and *cresc. poco a poco*. The lyrics are: "Lo, the sky with clouds en -", "- man - - tled, shoots forth beams..... of an - gry", "light!..... hark! now dis - tant thun - der".

peal - ing, fills each bo - som with af - fright!

peal - ing, fills each bo - som with af - fright!

peal - ing, fills each bo - som with af - fright!

*cresc.*

*ff* see, too, how the fu - rious

*ff* see, too, how the fu - rious

*ff* see, too, how the fu - rious

*8va...*

*ff*

wa - - - ters lash the

wa - - - ters lash the

wa - - - ters lash the

*8va...*

shore with sil - v'ry, sil - v'ry spray; lo, what

shore with sil - v'ry, sil - v'ry spray; lo, what

shore with sil - v'ry, sil - v'ry spray; lo, what

*Sua*.....

This system contains the first three vocal staves and the piano accompaniment. The vocal parts are in treble and bass clefs with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are 'shore with sil - v'ry, sil - v'ry spray; lo, what'.

form comes thro' the tem - - - - - pest

form comes thro' the tem - - - - - pest

form comes thro' the tem - - - - - pest

*Sua*.....

This system contains the next three vocal staves and the piano accompaniment. The lyrics are 'form comes thro' the tem - - - - - pest'.

like the spi - rit of..... dis - may!

like the spi - rit of..... dis - may

like the spi - rit of..... dis - may!

*Sua*.....

This system contains the final three vocal staves and the piano accompaniment. The lyrics are 'like the spi - rit of..... dis - may!'.

CLARA. (*Behind the scenes.*)

Aid me! aid me!

hark! hark!

hark! hark!

hark! hark!

8va.....

hark! what means that trem-bling cry, that tone of hu-man

hark! what means that trem-bling cry, that tone of hu-man

hark! what means that trem-bling cry, that tone of hu-man

8va.....

pain, of hu-man

pain, of hu-man

pain, of hu-man

8va.....

cresc.

Aid..... me!

pain? list-en, list-en, there..... a -

pain? list-en, list-en, there..... a -

pain? list-en, list-en, there..... a -

*f*

aid..... me!

- gain, lis-ten, lis-ten, there..... a -

- gain, lis-ten, lis-ten, there..... a -

- gain, lis-ten, lis-ten, there..... a -

- gain, through the storm that cry,..... I

- gain, through the storm that cry,..... I

- gain, through the storm that cry,..... I

*decresc.*

hear it still more near, thro' the storm that

hear it still more near, thro' the storm that

hear it still more near, thro' the storm that

cry,..... I hear it still more near.

cry,..... I hear it still more near.

cry,..... I hear it still more near.

*pp*

*Ped.*

CLABA.

Aid me!

*pp*



aid me, or I die,..... aid me,

aid me, or I die, or..... I die!.....

*sempre dim.*

.....

*Larghetto.*PIANO-  
FORTE.*dolce*

MARCELLA.

One lit - tle kiss from lips I love, in the qui - et shade of our

*p*

na - tive grove is dear - er, far more dear to me, than all this

pomp... I see,.... than all this pomp I see.....

*Allegretto.*

When the mer - ry, mer - ry dance pre - vails, and · twi - light tells no tales, no tales,

*p*

when the mer-ry, mer-ry dance pre-vails, and twi-light tells no tales, a

lit-tle kiss, 'tis not a-miss, no, no, no, no, no, no, no, no, no, no, no, 'tis

not a-miss, 'tis not a-miss, when the mer-ry, mer-ry dance pre-vails, and

twi-light tells no tales, no tales, when the mer-ry, mer-ry dance pre-vails, and


*cresc.*

twi-light tells..... no tales.

*f ff*

*Larghetto.*

Hath gild-ed splen - dour such re - wards as the plea-sure which hum - ble



love ac - cords? one low - ly heart, one heart sin - cere out-vies, out -

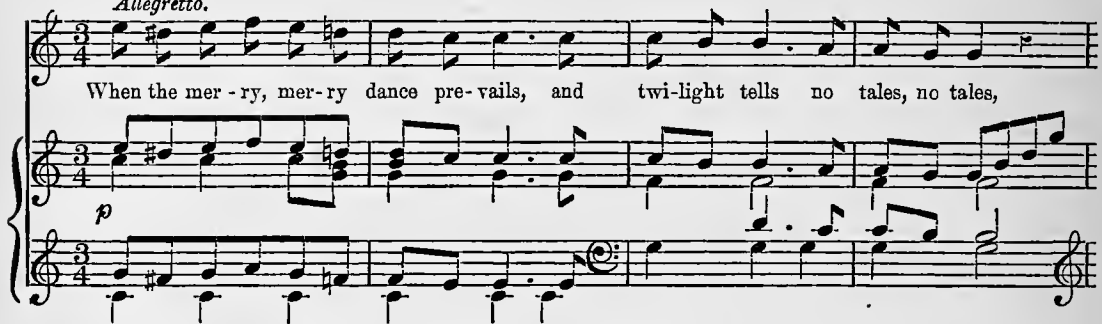


vies.... each trea - sure here, each trea - sure here.....

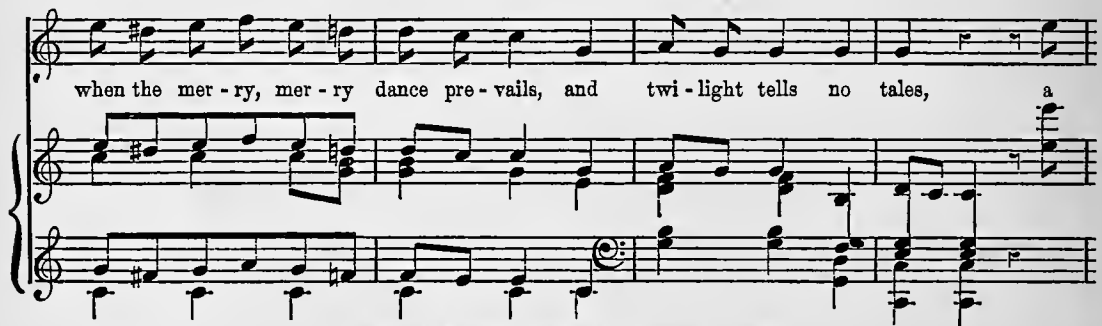


*Allegretto.*

When the mer - ry, mer - ry dance pre - vails, and twi-light tells no tales, no tales,



when the mer - ry, mer - ry dance pre - vails, and twi-light tells no tales, a



lit - tle kiss, 'tis not a - miss, no, no, no, no, no, no, no, no, no, no, no, 'tis

not a - miss, 'tis not a - miss, when the mer - ry, mer - ry dance pre - vails, and

twi - light tells no tales, no tales, when the mer - ry, mer - ry dance pre - vails, and

*cresc.*

twi - light tells..... no tales.

*f ff*

*Allegro moderato.*PIANO-  
FORTE.

*Soprani e Contralti.*

Long life, long life to our no - ble, our no - ble mas -

*Tenori.*

Long life, long life to our no - ble, our no - ble mas -

*Bassi.*

Long life, long life to our no - ble, our no - ble mas -

- ter, long life, long life to our no - ble, no - ble mas - ter;  
 - ter, long life, long life to our no - ble, no - ble mas - ter;  
 - ter, long life, long life to our no - ble, no - ble mas - ter;

*ff*  
 fill, fill, with shouts the hall,  
 fill, fill, with shouts the hall,  
 fill, fill, with shouts the hall,  
 fill, fill, with shouts the hall,

fill, fill with shouts the hall,  
 fill, fill with shouts the hall,  
 fill, fill with shouts the hall,  
 fill, fill with shouts the hall,

*pp*

fill, fill with shouts the hall, for our no - ble mas - ter

*pp*

fill, fill with shouts the hall, for our no - ble mas - ter

*pp*

fill, fill with shouts the hall, for our no - ble mas - ter

*p*

and his no - - ble, no - - ble guest;

and his no - - ble, no - - ble guest;

and his no - - ble, no - - ble guest;

*cresc.*

wel - come, wel - come..... all, yes,

wel - come, wel - come, wel - - come all,

wel - come, wel - come, wel - - come all,

*p*



wel - come, wel - come all;

wel - come, wel - come, wel - - come all;

wel - come, wel - come, wel - - come all;

*pp* long life, long life to our no - ble, our no - ble mas -

*pp* long life, long life to our no - ble, our no - ble mas -

*pp* long life, long life to our no - ble, our no - ble mas -

- ter, long life, long life to our no - ble, no - ble mas - ter;

- ter, long life, long life to our no - ble, no - ble mas - ter;

- ter, long life, long life to our no - ble, no - ble mas - ter;

*ff*

fill, fill with shouts the hall, for our dear mas - ter;

*ff*

fill, fill with shouts the hall, for our dear mas - ter;

*ff*

fill, fill with shouts the hall, for our dear mas - ter;

wel - come, yes, wel - come all, wel - come all,.....

wel - come, yes, wel - come all, wel - come all,.....

wel - come, yes, wel - come all, wel - come all,.....

..... wel - come all;..... fill with shouts the

..... wel - come all;..... fill with shouts the

..... wel - come all;..... fill with shouts the

hall; wel - - come, wel - come all, wel - come

hall; wel - - come, wel - come all, wel - come

hall; wel - come, wel - come, wel - come all, wel - come

This system contains three staves of music. The top two staves are vocal parts with lyrics. The bottom staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The music features a mix of whole, half, and quarter notes, with some rests.

all, wel - come all, wel - come all, wel - come all !.....

all, wel - come all, wel - come all, wel - come all !.....

all, wel - come all, wel - come all, wel - come all !.....

This system contains three staves of music. The top two staves are vocal parts with lyrics. The bottom staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The music continues with similar notation to the first system, including a repeat sign at the end of the first vocal line.

.....

.....

.....

This system contains three staves of music. The top two staves are vocal parts with lyrics. The bottom staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The music continues with similar notation to the previous systems, including a repeat sign at the end of the first vocal line.

*Andantino.*

PIANO-  
FORTE.

*pp*

*cresc.*

MICHEL.

When I he - held the an - chor weigh'd, and with the shore thine

*mf* *pp*

im - age fade, I deem'd each wave a bound - less sea that bore me still from love and

thee; I watch'd a-lone the sun de-cline, and en-vied beams on thee to

The first system of the musical score. The vocal line (treble clef) begins with a half note 'thee;', followed by a quarter note 'I', a half note 'watch'd a-lone', a quarter note 'the sun', a half note 'de-cline,', a quarter note 'and', a half note 'en-vied beams on thee to'. The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

shine,..... while..... an-guish paint-ed 'neath her spell, my

The second system of the musical score. The vocal line continues with 'shine,.....' (half note), 'while.....' (half note), 'an-guish paint-ed' (quarter note), ''neath her spell, my' (half note). The piano accompaniment continues with the same rhythmic pattern, featuring some chordal textures in the right hand.

love and cottage near Ro-chelle,.... ny love and cot-tage near.... Ro -

The third system of the musical score. The vocal line has 'love and cottage near Ro-chelle,....' (half note), 'ny love and cot-tage near....' (half note), and 'Ro -' (half note). The piano accompaniment includes a *cresc.* marking in the left hand, indicating a gradual increase in volume.

- chelle, my love..... and cot - tage near Ro-chelle, near..... Ro -

The fourth system of the musical score. The vocal line continues with '- chelle, my love.....' (half note), 'and cot - tage near Ro-chelle, near.....' (half note), and 'Ro -' (half note). The piano accompaniment features a *f* (forte) marking in the right hand, indicating a strong dynamic.

- chelle. 'Mid

*p* *cresc.* *mf*

ev - 'ry clime would mem' - ry trace in ev - 'ry scene that gen - tle face. that

*pp*

mute pale lip, thy part - ing sigh, that one sad tear which fill'd thine eye, 'till

fan - cy's dream with sweet con - trol on ma - gic wings would lift my

soul,..... and..... waft me home with ye to dwell, my

love and cot-tage near Ro - chelle,.... my love and cot - tage near.... Ro -

- chelle, my love..... and cot - tage near Ro - chelle, near..... Ro -

- chelle.

*Moderato. RECIT.*

ROSENBERG.

PIANO-  
FORTE.

Who art thou? thy mission

say.  
MONTALBAN.

Mon-

Ro-sen-berg,

- tal - ban, soon I'll fol - low;

yes, thou would'st re-move her?

she is here, Cla-ra.

MONTALBAN.

This ve - ry hour: give me but mo - ney, with her I'll seek the In - dies;



## ROSENBERG.

nev-er more her presence shall af-flict you. But how to quit the pa-lace? it must be un-ob-

## MONTALBAN.

-serv'd. A boat is on the riv-er; a trus-ty ser-vant to row us half a

Such a one I have, Mi-chel!

league would be suf-fi-cient.

In the night's dark-ness,

while the fête pre-vails, if she re-fuse to fol-low, force shall aid me; keep Val-

-mour from the spot; but this ser-vant, where is he? Mi-chel!

*fp*

ho! Mi-chel! you will o-bey his

*ff*

(pointing to Montalban.) *Allegro moderato.*

or-ders, I com-mand you.

*f* *tr*

MICHEL. ROSENBERG.

I shall do, sir, as you re-quire me. Yes, you may

*p*

MICHEL.

trust him. (The cub of Sa-tan, his looks be-tray him; he's

plot - ting some mischief.) Well! I shall do, sir, what you de - sire me.

MONTALBAN. Nev-er fear. ROSENBERG. If you  
Be this mo - ment rea - dy! He is brave and stea - dy.

ROSENBERG, ,  
please, sir, your commands I would hear, I would hear. Show all o -

MICHEL.  
- be - dience; your mas - ter see. My mas - ter!

he no mas-ter is to me. No doubt.

ROSENBERG.

He is, sir, a gen-tle-man. You'll him o -

- bey, sir, as 'twere me, or of - fend - ed I shall

All my best I'll try, but—

ROSENBERG.

be.

MONTALBAN.

Nought must in - ter - vene;

Nought must in - ter - vene;

cou - rage! cou - rage! cou - rage and fi - de - li - ty!

cou - rage! cou - rage! cou - rage and fi - de - li - ty!

MICHEL.

(Cou - rage! cou - rage! cou - rage and fi - de - li - ty! what on

earth can they mean? what on earth can they mean?

Cou - rage and fi - de - li - ty!

cou - rage and fi - de - li -

Cou - rage and fi - de - li - ty!

cou - rage and fi - de - li -

Cou - rage and fi - de - li - ty!

cou - rage and fi - de - li -

- ty!)

- ty!

- ty!

MONTALBAN.

On the riv - er, near the

cha - pel, when the shades of night de - scend, 'neath the wil - low which screens you

MICHEL.  
wa - ter, in a boat you must at - tend. In that boat at such an

hour, to whom must I as - sist - ance lend?

Your task, sir, is the oar to

Your task, sir, is the oar to

But—

ply. Nought must in - ter - vene; si - lence! si - lence!

ply. Nought must in - ter - vene; si - lence! si - lence!

MICHEL.

si - lence and fi - de - li - ty! (Si - lence! si - lence!

si - lence and fi - de - li - ty!

si - lence and fi - de - li - ty! what on earth can this im -

- ply? what on earth can this mean? Well, 'tis my dn - ty, I o -

*Sva.*.....

- bey, tho' from the fête to keep a - way pla-guy hard 'tis, all so

gay; and my wife, too, and my wife, too, she will

ROSENBERG.

cry, yes!) O - be - dience and fi - de - li - ty,

MONTALBAN.

O - be - dience and fi - de - li - ty,

MICHEL.

gold a re - com - pence will buy. (O - be - dience and fi -

gold a re - com - pence will buy.

- de - li - ty! what on earth can they mean?)



*Andante.*

*dolce.*

*pp*

MONTALBAN.

(While..... the guests are i - - - dly

danc - ing,

I..... the guil - ty girl..... will

*W'esc.*

seek ;

if..... she dare..... re - sist..... my

*pp*

man - date,

vain..... each trem-bling pray'r, scornful word, or tear of

woe,..... force as - sist - ing if re - sist - - -  
 ing,..... from this..... man - sion she must go,..... she must

*ff*

ing,..... from this..... man - sion she must go,..... she must  
 go!

*ff*

(What..... they plot I'm half..... sus -  
 (At the noise of mu - sic  
 While the guests are i - dly

*pp*

pect - ing, by..... that ser - pent's gloo - - my  
 sound - ing, 'mid the hum of re - vel  
 danc - ing, I the gail - ty girl will

*pp* *cresc.* *poco* *a*

sneer; but..... should Cla - ra need..... pro -

gay, na - - ture plead - ing, heart..... ex -

seek; force..... as - sist - ing

*pp* *cresc.* *poco* *a*

*poco.*

- tec - tion, she..... shall find..... it ev - - er

- ceed - ing, from..... this man - sion she..... must

if..... re - sist - ing, yes, she..... must

*poco.*

*ff* *p*

here, yes, he - tide me weal or woe,..... yes, he - tide..... me, be -

go, yes, she must

go, force as - sist - ing if re - sist - - ing, from..... this

*ff* *p*

- tide me weal or..... woe; sor - row heed - ing, wo - man's  
 go, she must go, yes,  
 man - sion she.... must... go, force as - sist - ing if re -

This system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below. The piano accompaniment is in the bottom staff, featuring a steady eighth-note bass line and chords in the right hand.

plead - ing, I'll..... pro - tect where - e'er..... I.....  
 yes, she..... must go, she must go, she must  
 - sist - ing, from..... this man - sion.... she..... must...

This system continues the musical piece. It includes a forte (*ff*) dynamic marking at the beginning. The vocal parts have more complex phrasing with long notes and ties. The piano accompaniment maintains its rhythmic pattern.

go,.... where - e'er.... I..... go,.... where - e'er.... I.....  
 go, yes, she must go, yes, she must  
 go,.... yes,.... she.... must.... go,.... yes,.... she.... must....

The final system of the page. The vocal parts conclude with repeated phrases. The piano accompaniment ends with a final chord. The overall structure is a three-part setting of a text.

go,..... yes,..... I'll pro - tect..... where - e'er..... I

go,..... from..... this man - sion she..... must

go,..... from..... this man - sion she..... must

*f*

*Allegro.*

go.) Ev - er,

go.)

go.) You'll do your du - ty? be -

*dim.* *pp*

oh, nev - er.

My ser - vant brave and faith - ful, in zeal ne'er de -

- tray me?

The hon - our,  
 - fi - cient, this purse take, this purse take.  
 this purse take.

This system contains the first three staves of the musical score. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines. The bottom two staves are piano accompaniment, with the right hand playing a melodic line and the left hand playing a rhythmic accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

the honour is sut - 3 - cient, ex - cuse the re - buff, the hon - our's e -

This system contains the next three staves of the musical score. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines. The bottom two staves are piano accompaniment, continuing the melodic and rhythmic patterns from the first system. The key signature remains one sharp (F#) and the time signature is 4/4.

- nough.  
*f*  
*f* Si  
*f* Si

This system contains the final three staves of the musical score. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines. The bottom two staves are piano accompaniment, featuring a forte (*f*) dynamic. The key signature remains one sharp (F#) and the time signature is 4/4.

*Allegro vivace.*

*pp*

- lence !

The twi-light now de -

- lence !

The twi-light now de -

*pp*

- scend - ing, its gloo-my aid is lend - ing, per - haps this pro - ject end - ing, the

- scend - ing, its friend-ly aid is lend - ing, quick, quick, our pro - ject end - ing, the

- scend - ing, its gloo-my aid is lend - ing, quick, quick, our pro - ject end - ing, the

boat I'll quick-ly bring ; the night is dim-ly shad - ing, the breeze our flight is

boat in si - lence bring ; the sail be wide - ly spread - ing, the breeze our flight is

boat in si - lence bring ; the sail be wide-ly spread - ing, the breeze our flight is

aid - ing, the sail I'll soon be spread - ing, and time's on the wing;

aid - ing, the night is dim - ly shad - ing, and time's on the wing;

aid - ing, the night is dim - ly shad - ing, and time's on the wing;

*pp* hence, Mi - chel, de - lay not, yes, time is on the

*pp* fly, Mi - chel, de - lay not, yes, time is on the

*pp* fly, Mi - chel, de - lay not, yes, time is on the

*p*

wing, yes, time's on..... the wing, yes, time..... is on the

wing, yes, time's on..... the wing, yes, time..... is on the

wing, yes, time's on..... the wing, yes, time..... is on the

*cresc.* *ff*



wing, yes, time..... is on the wing,..... yes, time is on the

wing, yes, time..... is on the wing,..... yes, time is on the

wing, yes, time..... is on the wing,..... yes, time is on the

wing, time's on the wing; haste, Mi - chel,

wing, time's on the wing; haste, Mi - chel,

wing, time's on the wing; haste, Mi - chel,

*f*

haste, Mi - chel, de - lay not, de -

haste, Mi - chel, de - lay not, de -

haste, Mi - chel, de - lay not, de -

*tr.*

lay not, for time..... is on the wing, for time..... is on the

lay not, for time..... is on the wing, for time..... is on the

lay not, for time..... is on the wing, for time..... is on the

The first system of the musical score consists of three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal parts have lyrics: "lay not, for time..... is on the wing, for time..... is on the". The piano accompaniment features a complex, rhythmic pattern in the right hand and a more steady bass line in the left hand.

wing,..... for time is on the wing, is

wing,..... for time is on the wing, is

wing,..... for time is on the wing, is

The second system continues the vocal and piano parts. The vocal lyrics are: "wing,..... for time is on the wing, is". The piano accompaniment includes a forte (*f*) dynamic marking and continues with its characteristic rhythmic texture.

on the wing. The twi-light now de -

on the wing. The twi-light now de -

on the wing. The twi-light now de -

The third system concludes the page. The vocal parts have lyrics: "on the wing. The twi-light now de -". The piano accompaniment features a piano (*pp*) dynamic marking and includes accents (>) over certain notes in the right hand.

- scent - ing, its gloo - my aid is lend - ing, per - haps this pro - ject end - ing, the

- scent - ing, its friend - ly aid is lend - ing, quick, quick, our pro - ject end - ing, the

- scent - ing, its gloo - my aid is lend - ing, quick, quick, our pro - ject end - ing, the

boat I'll quick - ly bring, the night is dim - ly shad - ing, the

boat in si - lence bring, the sail be wide - ly spread - ing, the

boat in si - lence bring, the sail be wide - ly spread - ing, the

breeze our flight is aid - ing, the sail I'll soon be spread - ing, for

breeze our flight is aid - ing, the night is dim - ly shad - ing, and

breeze our flight is aid - ing, the night is dim - ly shad - ing, and

time's on the wing; hence, Mi - chel, de - lay not,

time's on the wing; fly, Mi - chel, de - lay not,

time's on the wing; fly, Mi - chel, de - lay not,

*p*

yes, time is on the wing,..... yes, time's on..... the

yes, time is on the wing,..... yes, time's on..... the

yes, time is on the wing,..... yes, time's on..... the

*f*

*f*

wing, yes, time..... is on the wing, yes, time..... is on the

wing, yes, time..... is on the wing, yes, time..... is on the

wing, yes, time..... is on the wing, yes, time..... is on the

wing,..... yes, time is on the wing, time's on the

wing,..... yes, time is on the wing, time's on the

wing,..... yes, time is on the wing, time's on the

*f*

*pp poco più mosso.*

wing; , haste, Mi - chel, haste, Mi - chel,

wing; fly, Mi - chel,..... fly, Mi-chel,.....

wing; fly, Mi - chel,..... fly, Mi-chel,.....

*pp poco più mosso.*

haste, haste, Mi - chel, for time, for time.... is..... on..... the....

fly, fly, Mi - chel, for time, for time.... is..... on..... the....

fly, fly, Mi - chel, for time is on the

wing, haste, Mi - chel, haste, Mi - chel,

wing, fly, Mi - chel, ..... fly, Mi - chel, .....

wing, fly, Mi - chel, ..... fly, Mi - chel, .....

*pp*

haste, haste, Mi - chel, for time, for time is ..... on ... the....

haste, haste, Mi - chel, for time, for time is ..... on.... the....

fly, fly, Mi - chel, for time is on the

wing, haste, Mi - chel, for time, for time is on the

wing, fly, Mi - chel, for time, for time is on the

wing, fly, Mi - chel, for time, for time is on the

*ff*

wing, haste, Mi - chel, for time, for time is on the  
 wing, haste, Mi - chel, for time, for time is on the  
 wing, haste, Mi - chel, for time, for time is on the

wing, for time... is on the wing, for time... is on the wing, for time...  
 wing, for time... is on the wing, for time... is on the wing, for time...  
 wing, for time... is on the wing, for time... is on the wing, for time...  
*8va*

..... is on the wing.  
 ..... is on the wing.  
 ..... is on the wing.  
*8va*

*Andantino.*  
(Corni.)

PIANO-FORTE.

*cresc.*

CLARA.  
*Legato assai.*

'Twas in that gar-den beau-ti-ful, be-side the rose-tree bow'r,... thy

gen-tle child had guile-less stray'd, to pluck for me a flow'r; I

heard, a-las, his fee-ble scream, and flew some fear to



chide, his lit - tle breast was stain'd with blood, in these sad arms he

died! his lit - tle breast was stain'd with blood, in these sad

*stentate*

*f* *p* *cresc.*

arms he died!

*f* *mf*

You found my rai - ment dyed with gore, a dag - ger near me lay,..... I

*pp*

saw the man who struck the blow, his name I dare not say! the

*f*

dread - ful se - cret still..... to guard, my du - ty is I

feel, and let me suf - fer as I may, the grave my oath shall

seal! and let me suf - fer as I may, the grave my oath shall

seal!

*Allegro assai.*

VALMOUR.

PIANO-  
FORTE.*staccato sempre.*

When the

re - vel - ler, the re - vel - ler is gone, when the

moon sleeps on yon tow'r, on yon tow'r, when the

night - in - gale, the night - in - gale a - lone sad - ly

tells the still - est hour, the still - est hour, when the

night - in - gale a - lone sad - ly tells the still - est hour,

wilt thou, wilt thou meet me, wilt thou meet me once a -

- gain,.... with the tear - drop, the tear - drop in thine eye? and the

look which speak - eth si - lent - ly the last, the last good - bye?.... and the

look.... which speak-eth si - lent - ly, the last,..... the last good....

*f p*

bye, the look which speak - eth the

*pp*

last good - bye? the look which

speak - eth the last good - bye?.....

*f*

..... the last good - bye?..... the last..... good -

*pp* CLEARA.

- bye?

When the mer - ry strain, the

*pp*

mer - ry strain is o'er which dis - tracts each aoh - ing

heart, each heart, when the mu - sic, when the

mu - sic sounds no more I will meet thee but to

part, yes, but to part, when the mu - sic sounds no

more I will meet thee but to part; thou must breathe no

word,..... thou must breathe no word to me..... or ex - pect no

sad, no..... sad.... re - ply, but the look which speak - eth

si - lent-ly, the last, the last good - bye,... but the look.... which speak-eth

si - lent-ly, the last,..... the last good - bye, the

lock which speak - eth the last good -

- bye, the look which speak - eth the

last good - bye,..... the last good -

- bye,..... the last, the



last,..... good - bye.

Oft the bright - est flow'rs de - cay,

Win-t'ry mists ob-sure the plain, but the cloud will pass a-way

but the cloud will pass a-way

and the spring flow'r bloom a - gain, the spring flow'r

and the spring flow'r bloom a - gain, the spring flow'r

bloom a - gain, and the spring flow'r bloom a -

bloom a - gain, and the spring flow'r bloom a -

*cresc.*

- gain, and the spring flow'r bloom a - gain. *animato assai.*

- gain, and the spring flow'r bloom a - gain. Then for

*f* *ff*

love there sure is hope,... and the hope that shall not die tho' our

*p* *3* *3*

hearts but fal - ter si - lent-ly their last, their last good bye ; then for

love there sure is hope,... and the hope which shall not die tho' our

Then for love there sure is  
 hearts but mur - mur si - lent - ly, their last, their last good bye.

*cresc.* *f* *p*

hope,.... and the hope which shall not die tho' our hearts but fal - ter

si - lent - ly their last, their last good - bye; then for love there sure is

hope,.... and the hope which shall not die tho' our heart but fal - ter

VALMOUR.

si - lent - ly their last, their last good - bye. Yes, tho' our hearts but fal - ter

si - lent - ly their last, their last good - bye, their last good -

CLARA.

Ah, Val - mour!

- bye; yes, still the clouds will pass a -

- way,..... and the spring flow'r bloom a - gain, yes, bloom a -

CLARA.

*with enthusiasm.*

Heav'n's! then for love there sure is hope,... and the hope which shall not  
-gain; then for love there sure is hope,... and the hope which shall not

die tho' our hearts both fal - ter si - lent-ly their last, their last good -  
die tho' our hearts both fal - ter si - lent-ly their last, their last good -

-bye; then for love there sure is hope,... and the hope which shall not  
-bye; then for love there sure is hope,... and the hope which shall not

die tho' our hearts but fal - ter si - lent-ly their last, their last good -  
die tho' our hearts but fal - ter si - lent-ly their last, their last good -

*p*

- bye, tho' our hearts but fal - ter si - lent-ly their last, their last good -

*p*

- bye, tho' our hearts but fal - ter si - lent-ly their last, their last good -

*p*

*cresc.*

- bye, tho' our hearts but fal - ter their last good -

*cresc.*

- bye, tho' our hearts but fal - ter their last good -

*cresc.*

*f*

*p*

- bye, tho' our hearts but fal - ter si - lent-ly their last, their last good -

*p*

- bye, tho' our hearts but fal - ter si - lent-ly their last, their last good -

*p*

*cresc.*

- bye, tho' our hearts but fal - - ter their

*cresc.*

- bye, tho' our hearts but fal - - ter their

*cresc.*

*f*

last good - bye, their last good - bye, their

last good - bye, their last good - bye, their

*Su.*.....

*ff*

last good - bye, their last good - bye, their last good - bye, their

last good - bye, their last good - bye, their last good - bye, their

*Su.*.....

*ff*

last good - bye.

last good - bye.

*Su.*.....

*Moderato.*PIANO-  
FORTE.

ROSENBERG.

The feel - ing heart would thrill with woe..... nor ev - er

know, nor ev - er know a mo - ment's rest, as - sur'd too late it had con -

- demu'd,... as-sur'd too late it had con-demn'd a guilt - less breast.



Heav'n! ere such re-morse my doom, my doom, of mem - 'ry be this brain be -

- reav'd, of mem - 'ry be this brain be - reav'd, ere too

late..... con-vic-tion come,..... oh, let me die..... de -

- ceiv'd! oh, let me die de - ceiv'd! oh, let me

*cresc.* *p* *cresc.*

*ad lib.*

die, let me die de - ceiv'd!

VALMOUR.

Her gen - tle truth, oh, had I

*f* *ff* *p*

wrong'd,..... or could I think, or could I think thou'dst been mis-led, 'twere

o'er,..... 'twere bet-ter death my young life

bet - ter death my young life o'er,..... 'twere bet-ter death my young life o'er its

of

blight had shed; Heav'n! ere such de-spair my doom, my doom, of

*pp*

rea - son be this brain be - reav'd,

rea - son be this brain be - reav'd, of rea - son be this brain be -

- reav'd; ere too late..... con-vic-tion come,..... oh, let me

die..... de - ceiv'd! oh, let me die de -

*cresc.* *p*

- ceiv'd! oh, let me die de - ceiv'd! The feel - - ing

*poco più mosso.* *p dolce.*

The feel - - ing

*poco più mosso.* *f* *p*

heart would thrill with woe nor ev - er know a mo - ment's rest, as -

heart would thrill with woe nor ev - er know a mo - ment's rest, as -

- sur'd too late it had con - demn'd a guilt - less

- sur'd too late it had con - demn'd a guilt - less

breast; Heav'n! ere such de - spair my doom, of rea - son be this

breast; Heav'n! ere such de - spair my doom,

brain be - reav'd,..... ere too late con - vic - tion comes, oh,

ere too late con - vic - tion comes, oh, let me die de -

let me die de - ceiv'd! oh, let me die de - ceiv'd! oh,

- ceiv'd! de - ceiv'd! oh, let me die de - ceiv'd! oh,

let me die de - ceiv'd! Heav'n! ere such re - morse my

let me die de - ceiv'd! Heav'n! ere such re - morse my

*f*

doom, of mem' - ry be this brain be-reav'd, ere too

doom, of men' - ry be this brain be-reav'd, ere too

late con - vic - tion come, oh, let me die de - - ceiv'd! oh, let me

late con - vic - tion come, oh, let me die de - - ceiv'd! oh, let me

die,..... let me die..... de - - ceiv'd! oh, let me die,.....

die,..... let me die..... de - - ceiv'd! oh, let me die,.....

*pù mosso.*

*f*

.... oh, let me die,..... oh, let me die de - ceiv'd! oh, let me die,.....

.... oh, let me die,..... oh, let me die de - ceiv'd! oh, let me die,.....

The first system of the musical score features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#). The vocal line consists of eighth and quarter notes, with lyrics in French. The piano accompaniment includes chords and a rhythmic pattern of eighth notes.

.... oh, let me die,..... oh, let me die de - ceiv'd! let me

.... oh, let me die,..... oh, let me die de - ceiv'd! let me

The second system continues the musical piece. The vocal melody and piano accompaniment maintain the same key signature and rhythmic structure. The lyrics are in French. The piano accompaniment features a prominent eighth-note pattern in the right hand.

die, let me die de - ceiv'd!

die, let me die de - ceiv'd!

The third system concludes the musical piece. The vocal melody and piano accompaniment maintain the same key signature and rhythmic structure. The lyrics are in French. The piano accompaniment features a prominent eighth-note pattern in the right hand.

*Allegro vivace.*PIANO-  
FORTE.

MICHEL.

Once a wolf, so fa-les say, with hun-gry tooth and eyes of fire,

thought a harm-less lamb to slay, con-ceal'd be - neath, conceal'd be -

- neath a sheep's at - tire,..... con - ceal'd be - neath a..... sheep's at -

- tire,

but a shep - herd, sly sus - pect - ing,..... did a

cun - ning, did a cun - ning noose pre - pare; so sir wolf, when least ex -

pect - ing, ... hung, sir, dangling, hung, sir, dangling in the air, then, sir wolf, when least sus -

pect - ing, hung, sir, dangling in the air! but a shepherd, sly sus - pect - ing, did a cunning noose pre -

pare, so sir wolf, when least sus - pect - ing, hung, sir, dangling in the air, hung, sir, dangling in the



air, hung, sir, dang - - ling, dang - ling in the air!

*f* *ff* *p*

MONTALBAN.

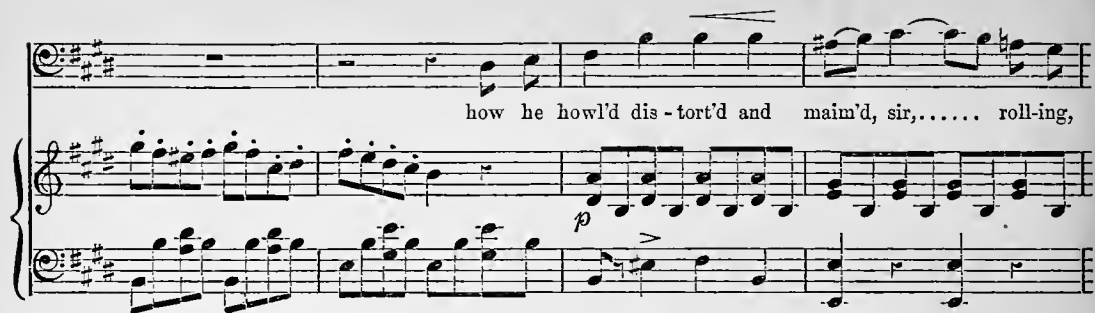
Once a cur of mon-grel

breed presum'd a no-ble horse to bay, but one kick from that proud

steed, and in the mire the mon-grel lay, and in the mire... the mon-grel

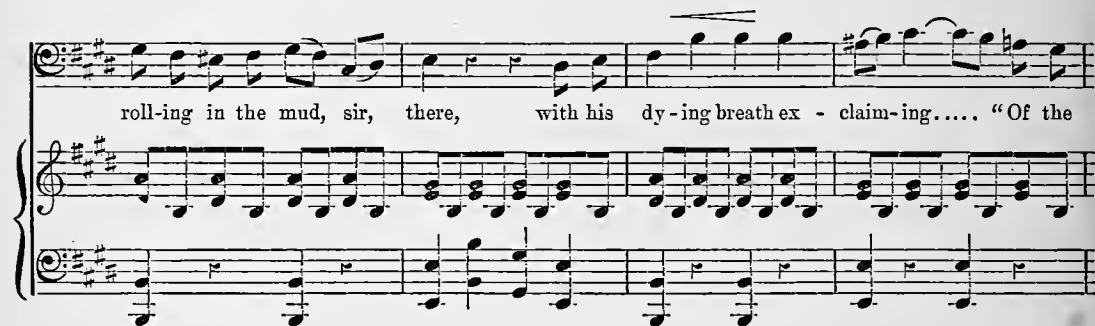
lay, the mon - grel lay;

*p*

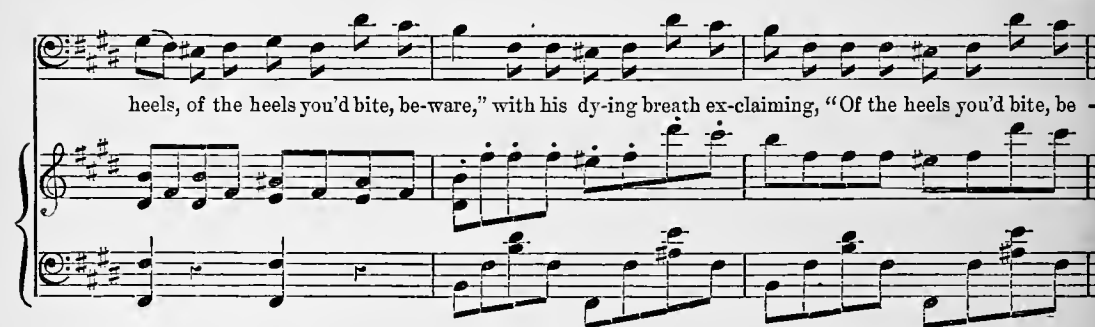


how he howl'd dis - tort'd and maim'd, sir,..... roll-ing,

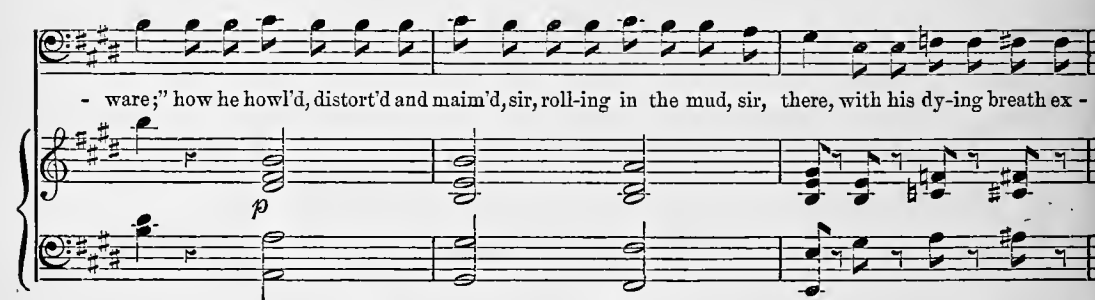
*p*



roll-ing in the mud, sir, there, with his dy-ing breath ex - claim-ing.... "Of the

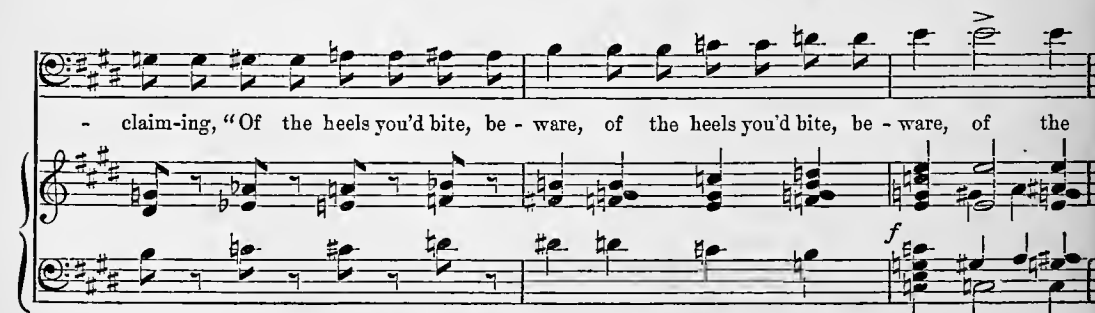


heels, of the heels you'd bite, be-ware," with his dy-ing breath ex-claiming, "Of the heels you'd bite, be -



- ware;" how he howl'd, distort'd and maim'd, sir, roll-ing in the mud, sir, there, with his dy-ing breath ex -

*p*



- claim-ing, "Of the heels you'd bite, be - ware, of the heels you'd bite, be - ware, of the

*f*

MICHEL.

heels..... you'd bite,.... be - ware!"

Now, your

ser - vant, I am go - ing,

MONTALBAN.

stay! my man - ners ere I go. Have a care of me when

speak - ing; guard your tongue with cau - tious art.

MICHEL. MONTALBAN. MICHEL. MONTALBAN

You such pru-dence— Will re - pay. sir. If sus - pi-cion— You be -

MICHEL. MONTALBAN.

- tray, sir, then-- What then? Then this dag-ger to your heart, then this dag-ger to your

heart! so he-gone, sir, I com-mand. now we each

MICHEL.  
o-ther un-der-stand. I o-hey, sir, your com-mand, sir, your com-

- mand; now we each o-ther  
Now we each o-ther un-der-stand, now we each o-ther

un-der-stand, we each o-ther un-der-  
un-der-stand, we each o-ther un-der  
8va.....

- stand, we each o - ther un - der - stand, we each o - ther un - der -

- stand, we each o - ther un - der - stand, we each o - ther un - der -

*Sva.*.....

- stand, we each o - ther un - der - stand. Sir, an in - stant, if you

- stand, we each o - ther un - der - stand.

*Sva.*.....

*pp* *ff* *pp*

please; but one word ere I de - part. Speak! au -

*Montalban.*

*p* *3*

da - cious! 'Tis a se - cret,

*Michel.*

*3* *3* *3* *3* *3*

MONTALBAN.

I would play a grate - ful part. Knave, what mean you?

MICHEL.

Don't, you fright me, don't, you fright me.

MONTALBAN.

MICHEL.

MONTALBAN.

You this dag - ger— Would re - quite, sir. How?

MICHEL.

oh! With two bul-lets for your heart, with two bul-lets for your heart! ha, ha, ha, ha,

so be-gone, sir, I com-mand, now we each o - ther un - der - stand.

MONTALBAN.

MICHEL.

Jus - tice I will quick de - mand, I will de - mand, Now we each o - ther un - der - stand,

..... now we each o - ther un - der - stand, we each

MONTALBAN.

This I do not, sir, un - der - stand, this I

o - ther un - - der - stand, we each o - ther un - der -

do not un - - der - stand, this I do not un - der -

- stand, we each o - ther un - der - stand, we each o - ther un - der -

- stand, this I do not un - der - stand, this I do not un - der -

*poco più mosso.*

- stand, now be-gone, sir, I com-mand, we each o-ther un-der-stand, so be-gone, sir, I com -

- stand, jus-tice I will quick de-mand, this I do not un-der-stand, jus-tice I will quick de -

The first system of the musical score. It consists of four staves: two vocal staves (treble and bass clef) and two piano staves (treble and bass clef). The key signature is three sharps (F#, C#, G#). The tempo marking 'poco più mosso.' is at the top left. The lyrics are written below the vocal staves.

- mand, we each o-ther un-der-stand, we each o-ther un-der-stand, sir, we each o-ther un-der -

- mand, this I do not un-der-stand, this I do not un-der-stand, sir, this I do not un-der -

*cresc.*

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are written below the vocal staves. The piano part includes a 'cresc.' (crescendo) marking.

- stand, we each o-ther, we each o-ther, we each o-ther un-der-stand, so be-gone, sir, I com -

- stand, this I do not, this I do not, this I do not un-der-stand, jus-tice I will quick de -

The third system of the musical score. It continues the vocal and piano parts. The lyrics are written below the vocal staves.

- mand, we each o-ther un-der-stand, so be-gone, sir, I com-mand, we each o-ther un-der -

- mand, this I do not un-der-stand, jus-tice I will quick de-mand, this I do not un-der -

The fourth system of the musical score. It continues the vocal and piano parts. The lyrics are written below the vocal staves.



- stand, we each o - ther un - der - stand, sir, we each o - ther un - der - stand, we each o - ther, we each

- stand, this I do not un - der - stand, sir, this I do not un - der - stand, this I do not, this I

*Sua*.....

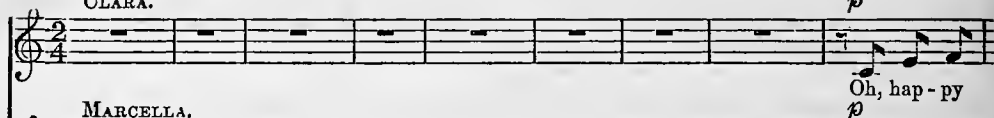
o - ther, we each o - ther un - der - stand, we each o - ther un - der -

do not, this I do not un - der - stand, this I do not un - der -

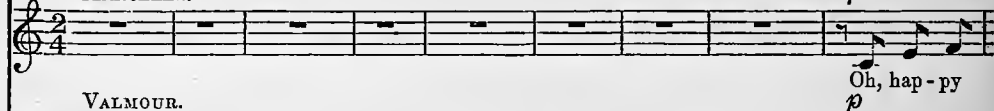
*Sua*.....

- stand, we each o - ther un - der - stand!

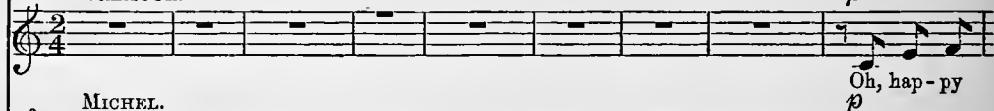
- stand, this I do not un - der - stand!

*Allegro spirito.*  
CLARA.

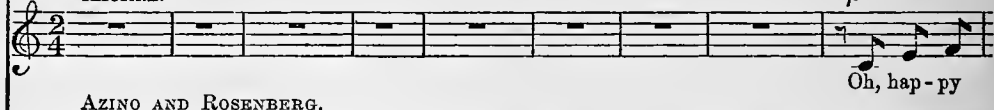
MARCELLA.



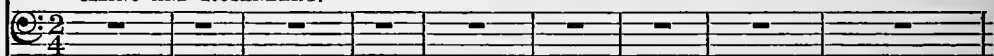
VALMOUR.



MICHEL.



AZINO AND ROSENBERG.

*Allegro spirito.*PIANO-  
FORTE.

mo - ment,..... a - way all sor - row,.... hence sighs and tear - drops..... un - til to -

mo - ment,..... a - way all sor - row,.... hence sighs and tear - drops..... un - til to -

mo - ment,..... a - way all sor - row,.... hence sighs and tear - drops..... un - til to -

mo - ment,..... a - way all sor - row,.... hence sighs and tear - drops..... un - til to -

Oh, hap - py mo - - - ment,

a - way all sor - - -

- mor - row, joy's gold-en trans - ports,..... oh, let us bor - row,.... while yet the

- mor - row, joy's gold-en trans - ports,..... oh, let us bor - row,.... while yet the

- mor - row, joy's gold-en trans - ports,..... oh, let us bor - row,.... while yet the

- mor - row, joy's gold-en trans - ports,..... oh, let us bor - row,.... while yet the

- row, joy's gold-en trans - - ports,

sun of..... rap-ture shine, each past re - gret thus..... for ev - er

sun of..... rap-ture shine, each past re - gret thus..... for ev - er

sun of..... rap-ture shine, each past re - gret thus..... for ev - er

sun of.. ..... rap-ture shine,

oh, let us bor - - row,

end - ing, fame's daz - zling

end - ing, fame's daz - zling

end - ing, fame's daz - zling

fame's daz-zling lus - tre..... a-round de - scend-ing, fame's daz-zling

fame's daz-zling lus - tre..... a-round de - scend-ing, fame's daz-zling

The first system of the musical score consists of six staves. The top three staves are vocal parts, each with the lyrics 'end - ing, fame's daz - zling'. The fourth staff is a vocal part with the lyrics 'fame's daz-zling lus - tre..... a-round de - scend-ing, fame's daz-zling'. The fifth staff is a vocal part with the lyrics 'fame's daz-zling lus - tre..... a-round de - scend-ing, fame's daz-zling'. The sixth staff is a piano accompaniment.

lus - - - - tre a - round de - scend - - - -

lus - - - - tre a - round de - scend - - - -

lus - - - - tre a - round de - scend - - - -

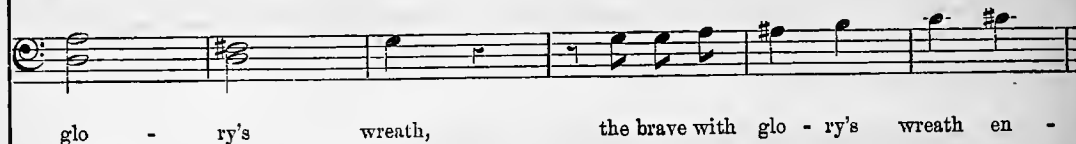
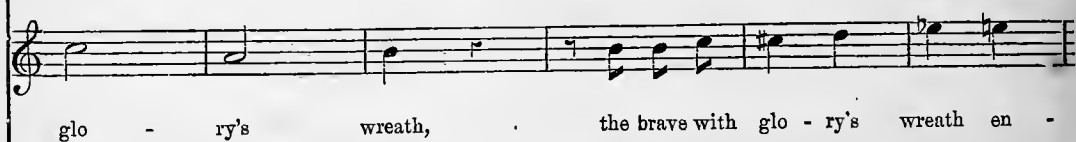
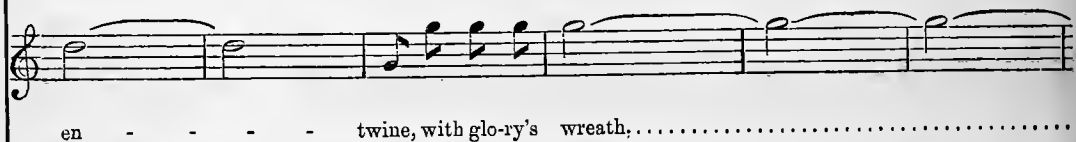
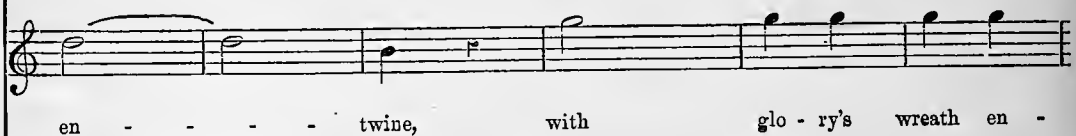
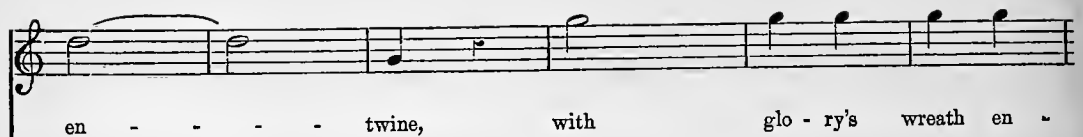
lus - - - - tre a - round de - scend - - - -

lus - - - - tre a - round de - scend - - - -

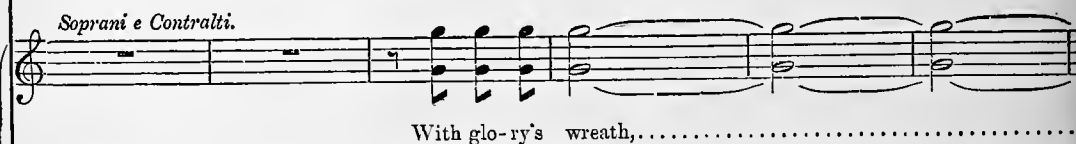
The second system of the musical score consists of six staves. The top three staves are vocal parts, each with the lyrics 'lus - - - - tre a - round de - scend - - - -'. The fourth staff is a vocal part with the lyrics 'lus - - - - tre a - round de - scend - - - -'. The fifth staff is a vocal part with the lyrics 'lus - - - - tre a - round de - scend - - - -'. The sixth staff is a piano accompaniment.

- ing, vic - to - ry al - so her bright aid lend - ing,  
 - ing, vic - to - ry al - so her bright aid lend - ing,  
 - ing, vic - to - ry al - so her bright aid lend-ing, the brave with  
 - ing, vic - to - ry al - so her bright aid lend-ing, the brave with  
 - ing, vic - to - ry al - so her bright aid lend-ing, the brave with

the brave with glo - ry's..... wreath en - twine,.....  
 the brave with glo - ry's..... wreath en - twine,.....  
 glo - ry, the brave with glo-ry's wreath en - twine,.....  
 glo - ry, the brave with glo - ry's wreath en - twine, with  
 glo - ry, the brave with glo - ry's wreath en - twine, with



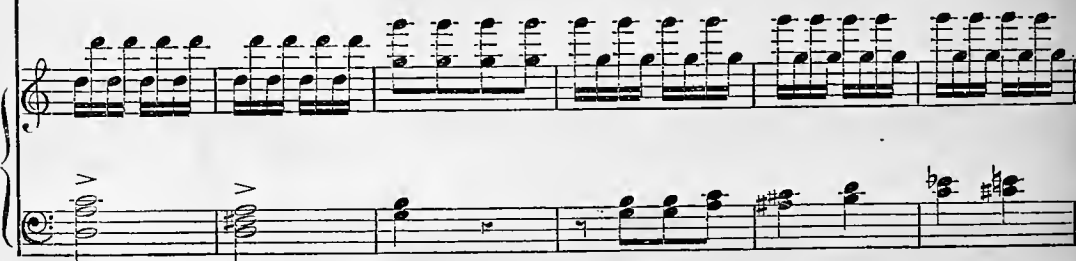
*Soprani e Contralti.*



*Tenori.*



*Bassi.*





- twine, with glo - ry's wreath en - twine,.....



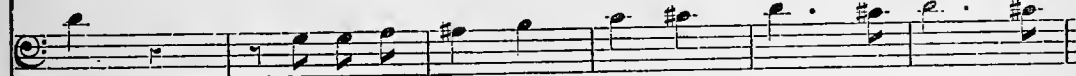
- twine, with glo - ry's wreath en - twine,.....



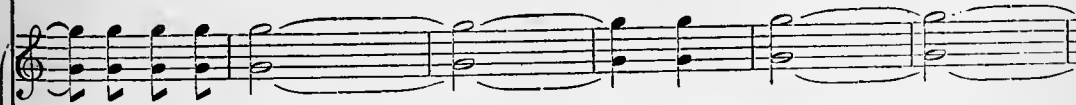
.... with glo-ry's wreath..... en - twine,.....



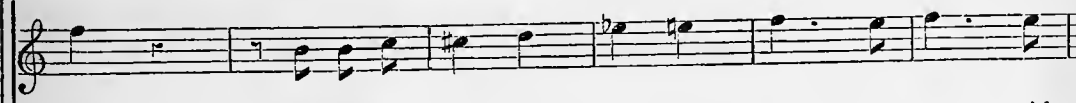
- twine, the brave with glo - ry's wreath en - twine, the brave with



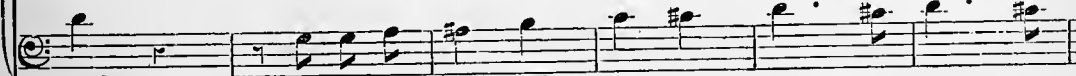
- twine, the brave with glo - ry's wreath en - twine, the brave with



.... with glo-ry's wreath..... en - twine,.....



- twine, the brave with glo - ry's wreath en - twine, the brave with



- twine, the brave with glo - ry's wreath en - twine, the brave with



en - - - - -

en - - - - -

en - - - - -

glo - ry's wreath en - twine, the brave with glo - ry's wreath en -

glo - ry's wreath en - twine, the brave with glo - ry's wreath en -

en - - - - -

glo - ry's wreath en - twine, the brave with glo - ry's wreath en -

glo - ry's wreath en - twine, the brave with glo - ry's wreath en -

glo - ry's wreath en - twine, the brave with glo - ry's wreath en -



- twine! oh, hap - py mo - ment,... a - way all sor - row,..... hence sighs and

- twine! oh, hap - py mo - ment,..... a - way all sor - row,..... hence sighs and

- twine! oh, hap - py mo - ment,..... a - way all sor - row,..... hence sighs and

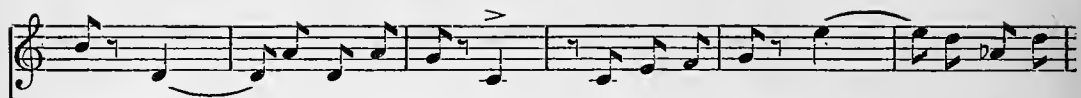
- twine! oh, hap - py mo - ment,..... a - way all sor - row,..... hence sighs and

- twine! oh, hap - py mo - - ment,

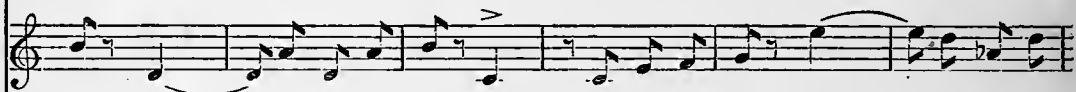
- twine! oh, hap - py mo - ment,..... a - way all sor - row,..... hence sighs and

- twine! oh, hap - py mo - - ment,

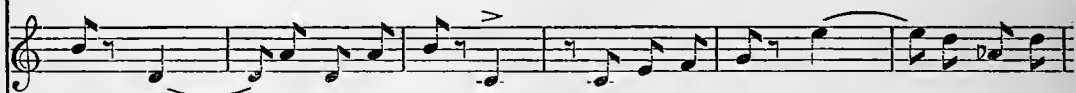
- twine! oh, hap - py mo - - ment,



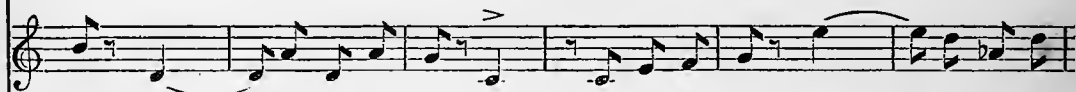
tear - drops..... un - til to - mor - row, joy's gold-en trans - ports,..... oh, let us



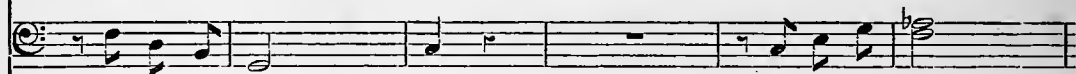
tear - drops..... un - til to - mor - row, joy's gold-en trans - ports,..... oh, let us



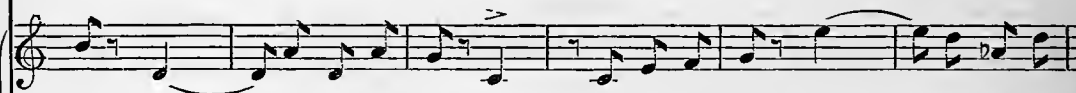
tear - drops..... un - til to - mor - row, joy's gold-en trans - ports,..... oh, let us



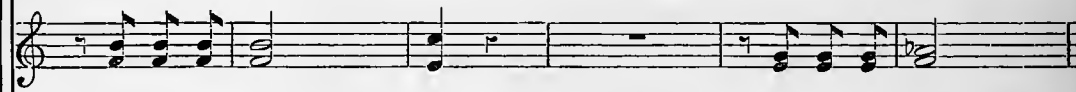
tear - drops..... un - til to - mor - row, joy's gold-en trans - ports,..... oh, let us



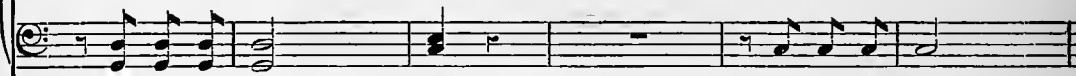
a - way all sor - - row, joy's gold-en trans - -



tear - drops..... un - til to - mor - row, joy's gold-en trans - ports,..... oh, let us



a - way all sor - - row, joy's gold-en trans - -



a - way all sor - - row, joy's gold-en trans - -



bor - row..... while yet the sun of..... rap-ture shine, each past re -

bor - row..... while yet the sun of..... rap-ture shine, each past re -

bor - row..... while yet the sun of..... rap-ture shine, each past re -

bor - row..... while yet the sun of..... rap-ture shine,

- ports, oh, let us bor - - row,

bor - row..... while yet the sun of..... rap-ture shine, each past re -

- ports, oh, let us bor - - row

- ports, oh, let us bor - - row,

- gret thus.... for ev - er end - ing,.. . fame's daz - zling lus - tre..... a - round de -

- gret thus.... for ev - er end - ing,..... fame's daz - zling lus - tre..... a - round de -

- gret thus.... for ev - er end - ing,..... fame's daz - zling lus - tre..... a - round de -

each past re - gret for ev - er end - -

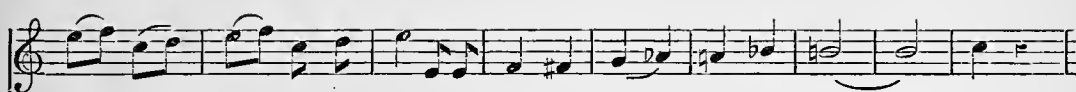
each past re - gret for ev - er end - -

- gret thus.... for ev - er end - ing,..... fame's daz - zling lus - tre..... a - round de -

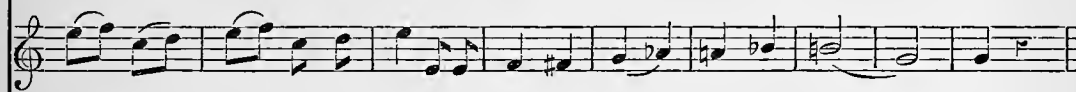
each past re - gret for ev - er end - -

each past re - gret for ev - er end - -

The musical score is written for voice and piano. The vocal part consists of three systems of staves, each with a treble clef. The lyrics are written below the vocal staves. The piano accompaniment is written in two systems at the bottom, with a grand staff (treble and bass clefs). The first system of the piano part includes a piano (p) dynamic marking. The lyrics are: "- gret thus.... for ev - er end - ing,.. . fame's daz - zling lus - tre..... a - round de -", "- gret thus.... for ev - er end - ing,..... fame's daz - zling lus - tre..... a - round de -", "- gret thus.... for ev - er end - ing,..... fame's daz - zling lus - tre..... a - round de -", "each past re - gret for ev - er end - -", "each past re - gret for ev - er end - -", "- gret thus.... for ev - er end - ing,..... fame's daz - zling lus - tre..... a - round de -", "each past re - gret for ev - er end - -", and "each past re - gret for ev - er end - -".



- scend - ing, fame's daz-zling lus-tre a-round de - scend - ing, de - scend - ing



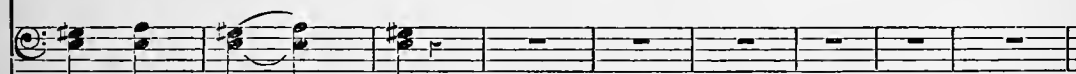
- scend - ing, fame's daz-zling lus-tre a-round de - scend - ing, de - scend - ing,



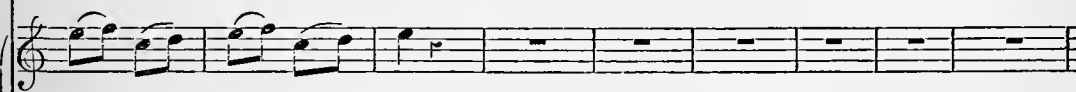
- scend - ing, fame's daz-zling lus-tre a-round de - scend - ing, de - scend - ing,



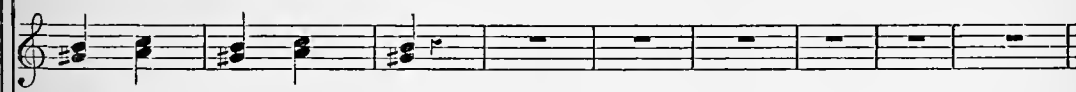
- ing, fame's daz - zling lus-tre a-round de - scend - ing, de - scend - ing,



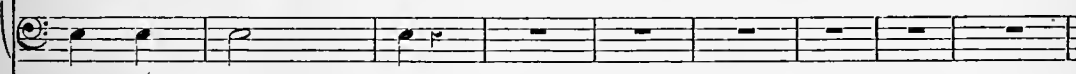
- ing, for ev - - er,



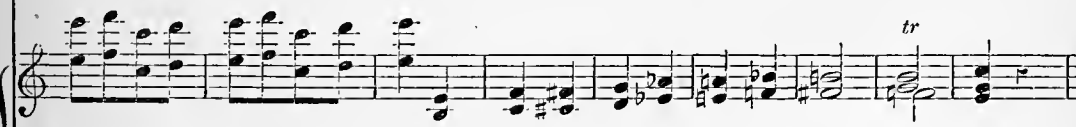
- scend - ing, de - scend - ing,

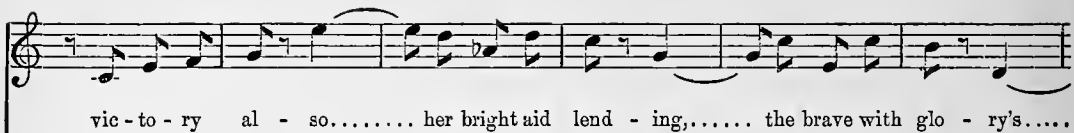


- ing, for ev - - er,

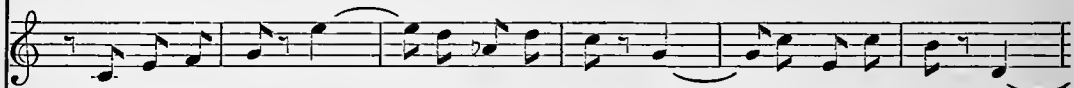


- ing, for ev - - er,

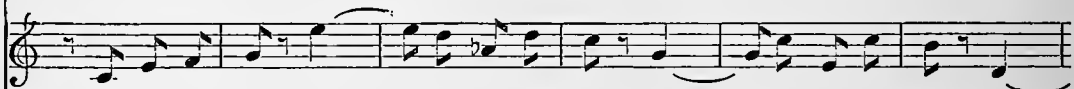




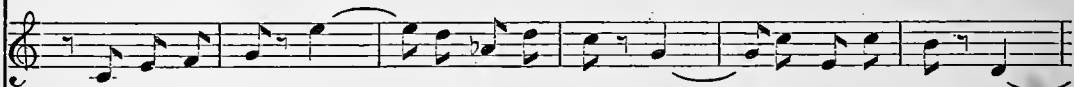
vic-to-ry al-so..... her bright aid lend-ing,..... the brave with glo-ry's.....



vic-to-ry al-so..... her bright aid lend-ing,..... the brave with glo-ry's.....



vic-to-ry al-so..... her bright aid lend-ing,..... the brave with glo-ry's.....



vic-to-ry al-so..... her bright aid lend-ing,..... the brave with glo-ry's.....



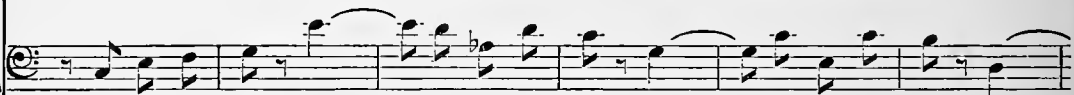
vic-to-ry al-so..... her bright aid lend-ing,..... the brave with glo-ry's.....



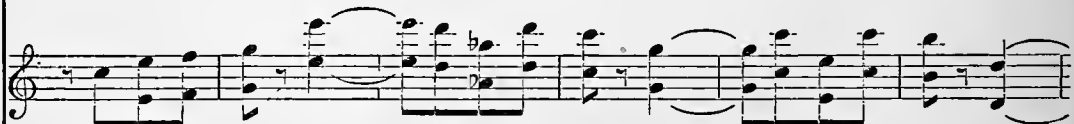
vic-to-ry al-so..... her bright aid lend-ing,..... the brave with glo-ry's.....



vic-to-ry al-so..... her bright aid lend-ing,..... the brave with glo-ry's.....



vic-to-ry al-so..... her bright aid lend-ing,..... the brave with glo-ry's.....



*f*



..... wreath en - twine, the brave with glo - ry's wreath, with glo - ry's

..... wreath en - twine, the brave with glo - ry's wreath, with glo - ry's

..... wreath en - twine, the brave with glo - ry's wreath, with glo - ry's

..... wreath en - twine, the brave with glo - ry's wreath, with glo - ry's

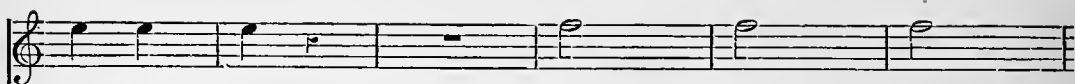
..... wreath en - twine, the brave with glo - ry's wreath, with glo - ry's

..... wreath en - twine, the brave with glo - ry's wreath, with glo - ry's

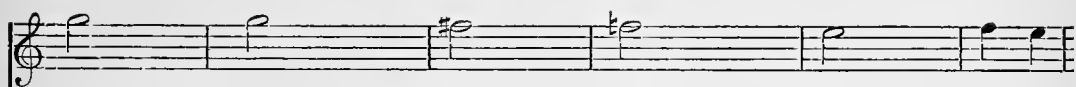
..... wreath en - twine, the brave with glo - ry's wreath, with glo - ry's

..... wreath en - twine, the brave with glo - ry's wreath, with glo - ry's

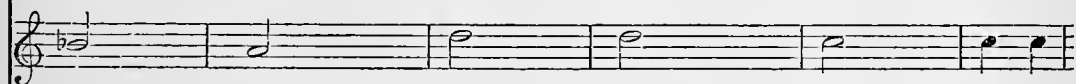
*ff*



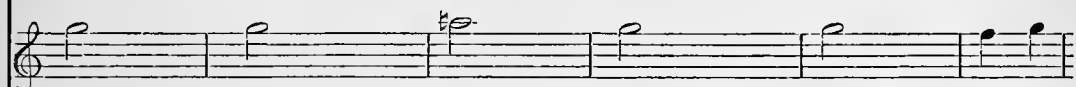




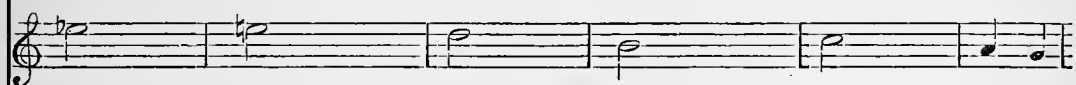
with glo - - ry's wreath en - twine, with



with glo - - ry's wreath en - twine, with



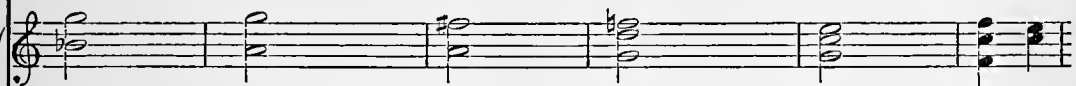
with glo - - ry's wreath en - twine, with



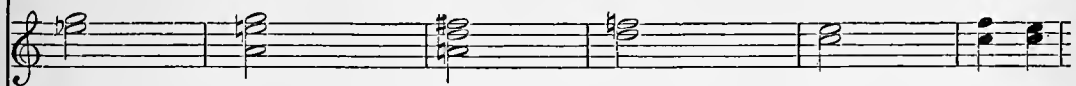
with glo - - ry's wreath en - twine, with



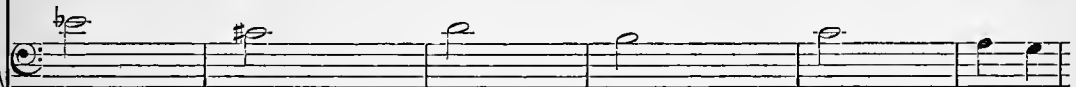
with glo - - ry's wreath en - twine, with



with glo - - ry's wreath en - twine, with



with glo - - ry's wreath en - twine, with



with glo - - ry's wreath en - twine, with



glo - ry's wreath the brave en - - twine, yes,....

glo - ry's wreath the brave en - - twine, yes,....

glo - ry's wreath the brave en - - twine, yes,....

glo - ry's wreath the brave en - - twine, yes,....

glo - ry's wreath the brave en - - twine, yes,....

glo - ry's wreath the brave en - - twine, yes,....

glo - ry's wreath the brave en - - twine, yes,....

glo - ry's wreath the brave en - - twine, yes,....

.... with glo - ry's wreath en - twine, yes,..... with glo - ry's

.... with glo - ry's wreath en - twine, yes,..... with glo - ry's

.... with glo - ry's wreath en - twine, yes,..... with glo - ry's

.... with glo - - ry's wreath, yes,..... with glo -

.... with glo - - ry's wreath, yes,..... with glo -

.... with glo - - ry's wreath, yes,..... with glo -

.... with glo - - ry's wreath, yes,..... with glo -

.... with glo - - ry's wreath, yes,..... with glo -

The musical score consists of ten staves. The first seven staves are vocal parts with lyrics. The eighth staff is a piano accompaniment with a dense texture of chords and arpeggios. The ninth and tenth staves are piano accompaniment with a more rhythmic, chordal texture. The key signature is one flat (B-flat), and the time signature is common time (C).



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Bohemian Girl (Eng.)..	3	6	5	0	Grand Duchess (Eng. & French) .....	2	6	4	0	Nozze di Figaro .....	2	6	4	0
Crown Diamonds .....	2	6	4	0	Guillaume Tell .....	5	0	7	6	Porter of Havre .....	3	6	5	0
Dinorah .....	3	6	5	0	Huguenots .....	5	0	7	6	Puritani .....	2	6	4	0
Domino Noir .....	2	6	4	0	Lily of Killarney (Eng.) .....	3	6	5	0	Rigoletto .....	2	6	4	0
Don Juan .....	2	6	4	0	Lohengrin (Ital., Ger., & Eng.) .....	3	6	5	0	Robert le Diable .....	5	0	7	6
Don Pasquale .....	2	6	4	0	Lucia di Lammermoor. ....	2	6	4	0	Semiramide.....	3	6	5	0
Elisir d'Amore .....	3	6	5	0	Lucrezia Borgia .....	2	6	4	0	Siege of Rochelle (Eng.) .....	3	6	5	0
Faust .....	3	6	5	0	Martha .....	2	6	4	0	Sonnambula .....	2	6	4	0
Favorita .....	2	6	4	0	Masanioello .....	3	6	5	0	Traviata .....	2	6	4	0
Fidelio .....	2	6	4	0	Medecin malgre lui (French & English) .....	2	6	4	0	Trovatore .....	2	6	4	0
Fille de Mme. Angot (English & French) ..	3	6	5	0						Water-Carrier (Les Deux Journées) Fren., Gerinan, and English ..	2	6	4	0
Figlia del Reggimento..	2	6	4	0										
Flauto Magico .....	2	6	4	0										

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